A NEVV VVAY OF MAKING FOWRE parts in *Counter-point*, by a moſt familiar, and infallible RVLE.

1042.d.76 (2)

Secondly, a neceſſary diſcourſe of *Keyes*, and their proper *Cloſes*.

Thirdly, the allowed paſſages of all *Concords* perfect, or imperfect, are declared.

Alſo by way of Preface, the nature of the Scale is expreſſed, with a briefe Method teaching to Sing.

By THO: CAMPION.

LONDON:
Printed by *T. S.* for *John Browne*, and are to be ſold at his ſhop in Saint *Dunſtanes* Church-yard, in Fleetſtreet.

TO THE FLOWRE OF PRINCES, CHARLES, *PRINCE OF GREAT* BRITTAINE.

THe first inuentor of Musicke (most sacred Prince,) was by olde records *Apollo*, a King, who, for the benefit which Mortalls receiued from his so diuine inuention, was by them made a God. *Dauid* a Prophet, and a King, excelled all men in the same excellent Art. What then can more adorne the greatnesse of a Prince, then the knowledge thereof? But why should I, being by profession a Physition, offer a worke of Musicke to his Highnesse? *Galene* either first, or next the first of Physitions, became so expert a Musition,

that he could not containe himſelfe, but needes he muſt apply all the proportions of Muſicke to the vncertaine motions of the pulſe. Such farfetcht Doctrine dare not I attempt, contenting my ſelfe onely with a poore, and eaſie inuention; yet new and certaine; by which the skill of Muſicke ſhall beredeemed from much darkneſſe, wherein enuious antiquitie of purpoſe did inuolue it. To your gratious hands moſt humbly I preſent it, which if your Clemency will vouchſafe fauourably to behold, I haue then attained to the full eſtimate of all my labour. Be all your daies euer muſicall (moſt mighty Prince) and a ſweet harmony guide the euents of all your royall actions. So zealouſly wiſheth.

Your Highneſſe

moſt humble ſeruant,

THO: CAMPION.

The Preface.

Here is nothing doth trouble, and disgrace our Traditionall Musition more, then the ambiguity of the termes of Musicke, if he cannot rightly distinguish them, for they make him vncapable of any rationall discourse in the art hee professeth: As if wee say a lesser Third consists of a Tone, and a Semi-tone; here by a Tone is ment a perfect Second, or as they name it a whole note: But if wee aske in what Tone is this or that song made, then by Tone we intend the key which guides and ends the whole song. Likewise the word Note *is sometime vsed properly, as when in respect of the forme of it, we name it a round or square Note; in regard of the place we say, a Note in rule or a Note*

in ſpace; ſo for the time, we call a Brieſe or Sembrieſe a long Note, a Crotchet, or Quauer a ſhort note. Sometime the word Note is otherwiſe to be vnderſtood, as when it is, ſignum pro ſignato, the ſigne for the thing ſignified: ſo we ſay a Sharpe, or flat Note, meaning by the word Note, the ſound it ſignifies; alſo we terme a Note high, or low, in reſpect of the ſound. The word Note ſimply produced, hath yet another ſignification, as when we ſay this is a ſweet Note, or the Note I like, but not the words, wee then meane by this word Note, the whole tune, putting the part for the whole: But this word Note with addition, is yet far otherwiſe to be vnderſtood, as when we ſay a whole Note, or a halfe Note; wee meane a perfect or imperfect Second, which are not Notes, but the ſeuerall diſtances betweene two Notes, the one being double as much as the other; and although this kinde of calling them a whole and a halfe Note, came in firſt by abuſion, yet cuſtome hath made that ſpeech now paſſable. In my diſcourſe of Muſicke, I haue therefore ſtriued to be plaine in my tearmes, without nice and vnprofitable diſtinctions, as that is of tonus maior, and tonus minor, and ſuch like, whereof there can be made no vſe.

In like manner there can be no greater hinderance to him that deſires to become a Muſition, then the want of the true vnderſtanding of the Scale, which

proceeds

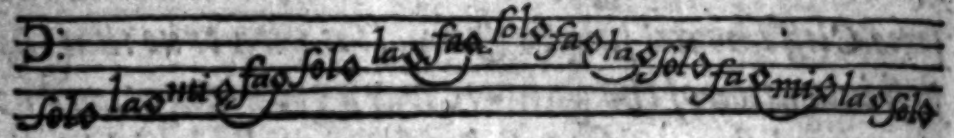
proceeds from the errour of the common Teacher, who can doe nothing without the olde Gam-vt, *in which there is but one Cliffe, and one Note, and yet in the same Cliffe he wil sing* re & sol. *It is most true that the first inuention of the* gam-vt *was a good inuention, but then the distance of Musicke was cancelled within the number of twenty Notes, so were the sixe Notes properly inuented to helpe youth in vowelling, but the liberty of the latter age hath giuen Musicke more space both aboue and below, altering thereby the former naming of the Notes: the curious obseruing whereof hath bred much vnnecessary difficultie to the learner, for the Scale may be more easily and plainely expresst by foure Notes, then by sixe, which is done by leauing out* Vt *and* Re.

The substance of all Musicke, and the true knowledge of the scale, consists in the obseruation of the halfe note, which is expressed either by Mi Fa, *or* La Fa, *and they being knowne in their right places, the other Notes are easily applyed vnto them.*

To illustrate this I will take the common key which we call Gam-vt, *both sharpe in* Bemi *and flat, as also flat in* Elami, *and shew how with ease they may be expressed by these foure Notes, which are* Sol, La, Mi, Fa.

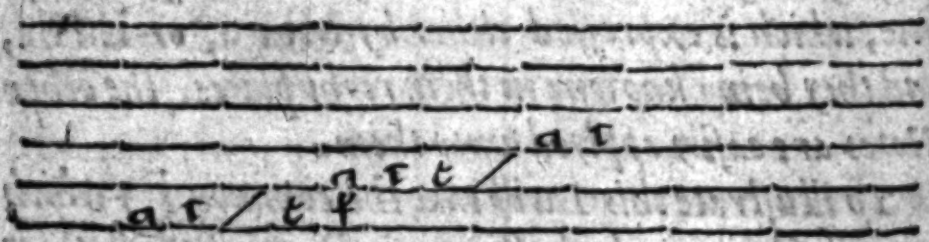
I shall neede no more then one eight for all, and that I haue chosen to be in the Base, because all the

vpper eights depend vpon the loweſt eight, and are the ſame with it in nature; then thus firſt in the ſharpe:



Firſt obſerue the places of the halfe Notes, which are marked with a halfe circle, and remember that if the loweſt be Mi Fa, *the vpper halfe Note is* La Fa, *and contrariwiſe if the loweſt halfe Note be* La Fa, *the vpper muſt be* Mi Fa.

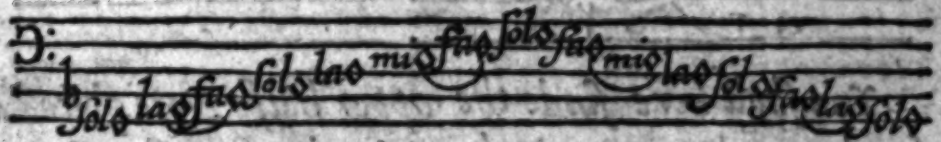
It will giue great light to the vnderſtanding of the Scale, if you trye it on a Lute, or Voyall, for there you ſhall plainely perceiue that there goe two frets to the raiſing of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former eight may be expreſſed.



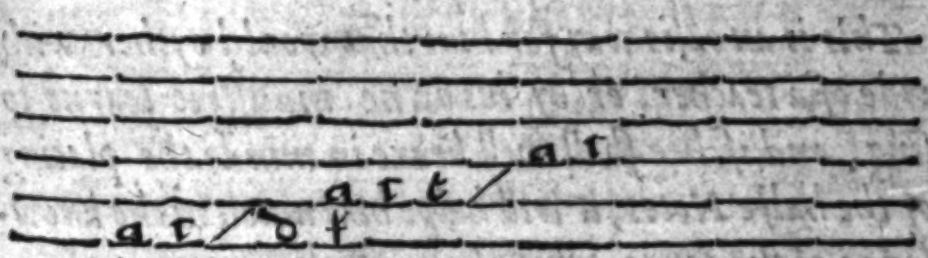
Here you may diſcerne that betweene A. *and* C. *and* C. *and* E. *is interpoſed a fret, which makes it double as much as* E. *and* F. *which is markt for the halfe Note, ſo the whole Note you ſee containes in it the ſpace of two halfe Notes, as* A. C. *being the whole Note,*

Note, containes in it these two halfe Notes, A. B *and* B. C.

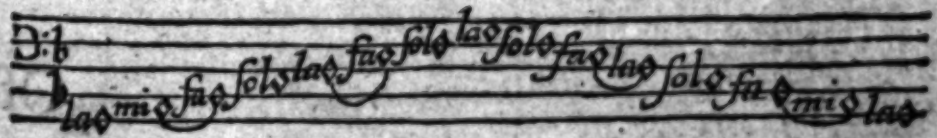
Now for the naming of the Notes, let this be a generall rule, aboue Fa, *euer to sing* Sol, *and to sing* Sol *euer vnder* La.



Here in the flat Gam-vt, *you may finde* La Fa *below, and* Mi Fa *aboue; which on the Lute take their places thus:*



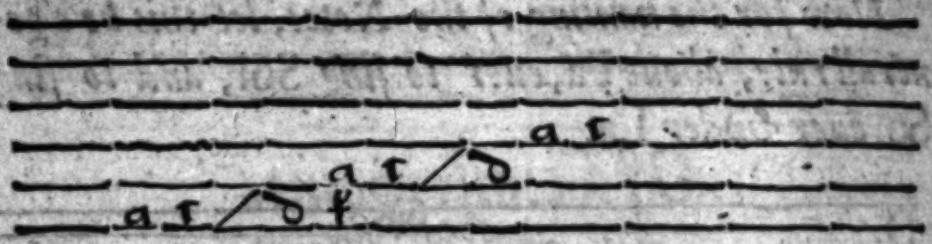
The lower halfe Note is betweene C. *and* D. *the higher betweene* E. *and* A. *but next let vs examine this Key as it is flat in* Elami, *which being properly to be set in* Are, *so is it to be sung with ease,* La *in stead of* Re, *being the right limits of this eight.*



Mi Fa *here holds his place below, and* La Fa *aboue*

but

but yet remoued a Note lower: The ſame on the Lute.



You ſhall here finde the vpper halfe Note placed a fret lower then it was in the example of the flat Gam-vt *which was ſet downe next before, by reaſon of the flat in* Elami, *which makes that whole Note but halfe ſo much as it was being ſharpe.*

This is an eaſie way for him that would eyther with ayde of a teacher, or by his owne induſtrie learne to ſing, and if hee ſhall well beare in minde the placing of the halfe Notes, it will helpe him much in the knowledge of the cords, which haue all their variety from the halfe Note.

Of

Of Counterpoint.

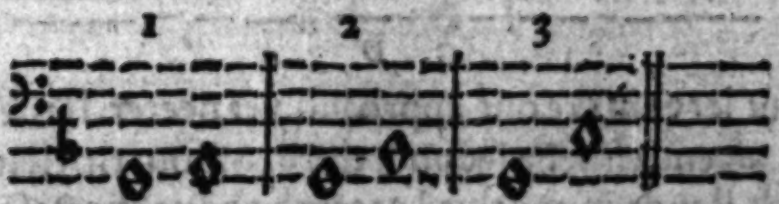
THe parts of Muſicke are in all but foure, howſoeuer ſome skilfull Muſitions haue compoſed ſongs of twenty, thirty, and forty parts: for be the parts neuer ſo many, they are but one of theſe foure in nature. The names of thoſe foure parts are theſe. The *Baſe* which is the loweſt part and foundation of the whole ſong: The *Tenor*, placed next aboue the *Baſe*: next aboue the *Tenor* the *Meane* or *Counter-Tenor*, and in the higheſt place the *Treble*. Theſe foure parts by the learned are ſaid to reſemble the foure Elements, the Baſe expreſſeth the true nature of the earth, who being the graueſt and loweſt of all the Elements, is as a foundation to the reſt. The Tenor is likened to the water, the Meane to the Aire, and the Treble to the Fire. Moreouer, by how much the water is more light then the earth, by ſo much is the Aire lighter then the Water, and Fire then Aire: They haue alſo in their natiue property euery one place aboue the other, the lighter vppermoſt, the waightieſt in the bottome. Hauing now demonſtrated

monſtrated that there are in all but foure parts, and that the Baſe is the foundation of the other three, I aſſume that the true ſight and iudgement of the vpper three muſt proceed from the loweſt, which is the Baſe, and alſo I conclude that euery part in nature doth affect his proper and naturall place as the elements doe.

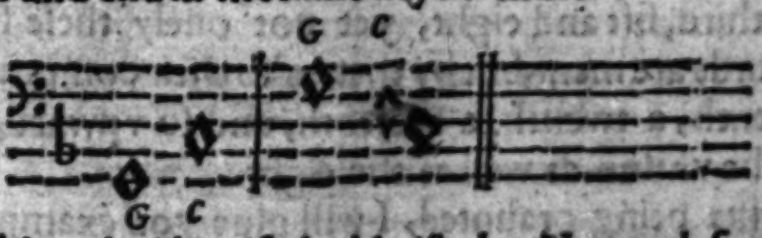
True it is that the auncient Muſitions who entended their Muſicke onely for the Church, tooke their ſight from the Tenor, which was rather done out of neceſſity then any reſpect to the true nature of Muſicke: for it was vſuall with them to haue a Tenor as a Theame, to which they were compelled to adapt their other parts: but I will plainely conuince by demonſtration that contrary to ſome opinions, the Baſe containes in it both the Aire and true iudgement of the Key, expreſſing how any man at the firſt ſight may view in it all the other parts in their originall eſſence.

In reſpect of the variety in Muſicke which is attained to by farther proceeding in the Arte, as when Notes are ſhifted out of their natiue places, the Baſe aboue the Tenor, or the Tenor aboue the Meane, and the Meane aboue the Treble, this kinde of Counterpoint, which I promiſe, may appeare ſimple and onely fit for young beginners (as indeede chiefly it is) yet the right ſpeculation may giue much ſatisfaction, euen to the moſt skilfull, laying open vnto them, how manifeſt and certaine are the firſt grounds of Counterpoint.

First, it is in this case requisite that a formall Base, or at least part thereof be framed, the Notes, rising and falling according to the nature of that part, not so much by degrees as by leaps of a third, fourth, or fift, or eight, a sixt being seldome, a seauenth neuer vsed, and neyther of both without the discretion of a skilfull Composer. Next wee must consider whether the Base doth rise or fall, for in that consists the mistery: That rising or that falling doth neuer exceed a fourth, for a fourth aboue, is the same that a fift is vnderneath, and a fourth vnderneath is as a fift aboue, for example, if a Base shall rise thus:

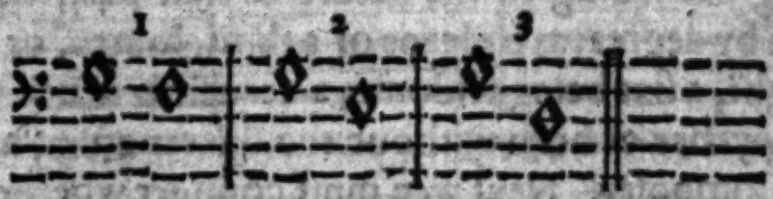


The first rising is said to be by degrees, because there is no Note betweene the two Notes, the second rising is by leaps, for *G.* skips ouer *A.* to *B.* and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth if the Base had descended from *G.* aboue to *C.* vnderneath, that descending fift in sight and vse had beene all one with the fourth, as here you may discerne, for they both begin and end in the same keys: thus.



This rule likewise holds if the Notes descend a second,

ſecond, third or fourth; for the fift aſcending, is all one with the fourth deſcending, example of the firſt Notes.



The third two Notes which make the diſtance of a fourth, are all one with this fift following.

But let vs make our approach yet neerer. If the Baſe ſhall aſcend either a ſecond, third, or fourth, that part which ſtands in the third or tenth aboue the Baſe, ſhall fall into an eight, that which is a fift ſhall paſſe into a third, & that which is an eight ſhall remoue into a fift.

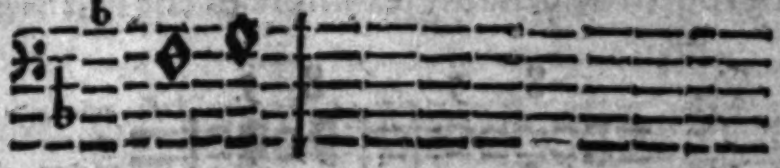
But that all this may appeare more plaine and eaſie, I haue drawne it all into theſe ſixe figures.

8	3	5
3	5	8

Though you finde here onely mentioned and figured a third, fift and eight, yet not onely theſe ſingle concords are ment, but by them alſo their compounds, as a tenth, a twelfth, a fifteenth, and ſo vpward, and alſo the vniſon as well as the eight.

This being graunted, I will giue you example of thoſe figures prefixed: When the Baſe riſeth, beginning from

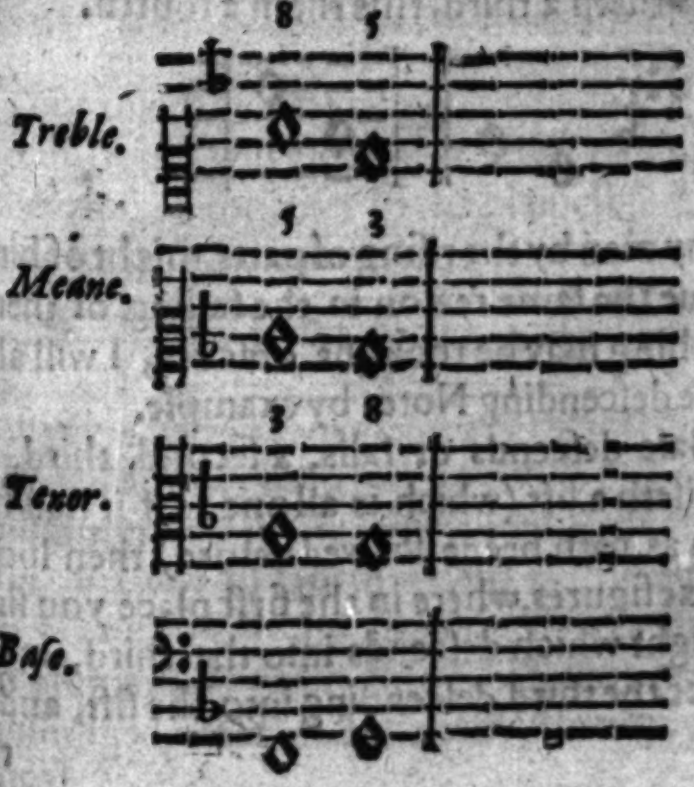
from the loweſt figure, and riſing to the vpper; as if the Baſe ſhould riſe a ſecond, in this manner.



Then if you will beginne with your third, you muſt ſet your Note in *Alamire*, which is a third to *Ffavt*, and ſo looke vpward, and that cord which you ſee next aboue it vſe, and that is an eight in *Gſolreut*.

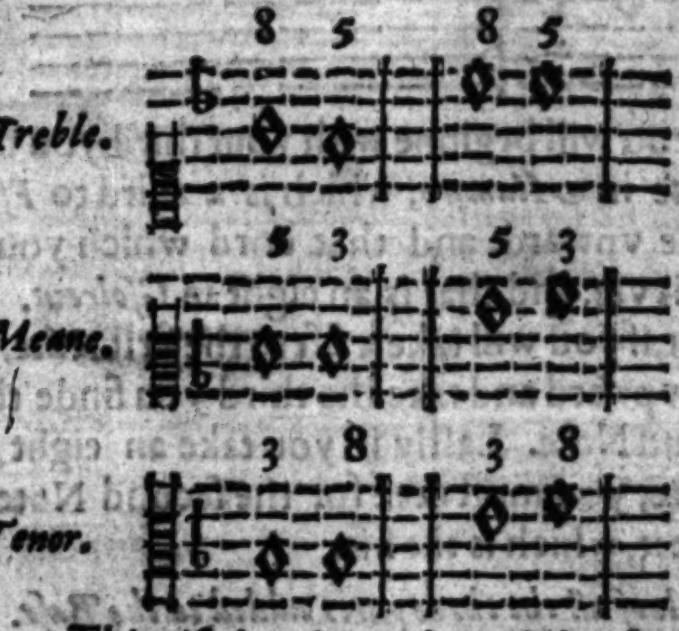
After that, if you will take a fift to the firſt Note, you muſt looke vpward and take the third you finde there for the ſecond Note. Laſtly if you take an eight for the firſt Note, you muſt take for the ſecond Note the corde aboue it, which is the fift.

Example of all the three parts added to the Baſe.

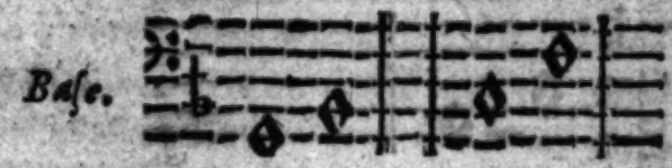


What

What parts ariſe out of the riſing of the ſecond, the ſame anſwere in the riſing of the third and fourth, thus:



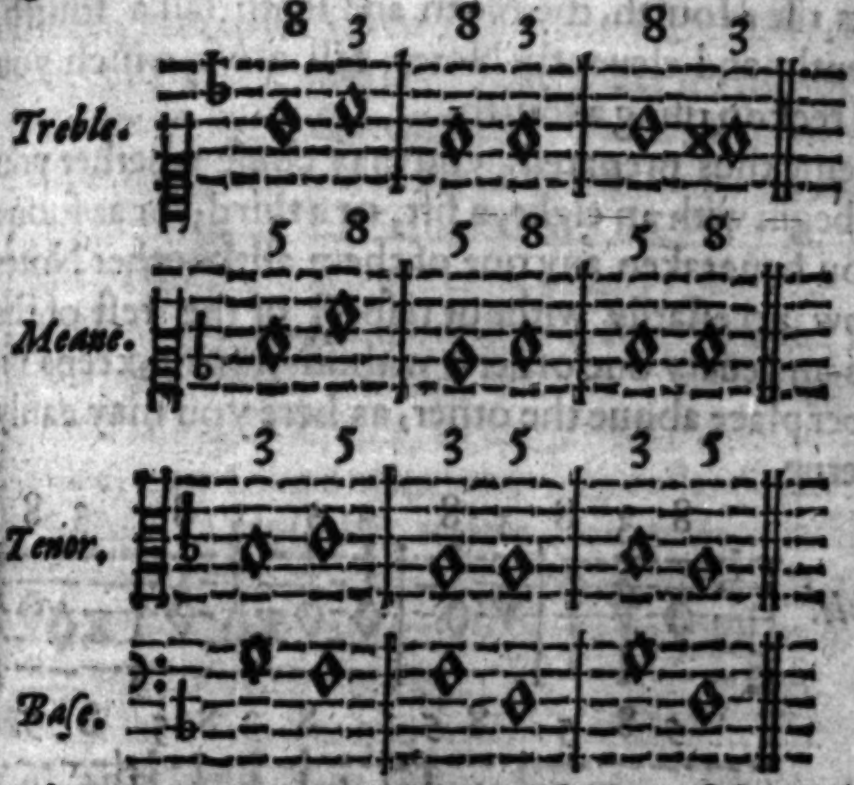
This riſeth a third, this riſeth a fourth.



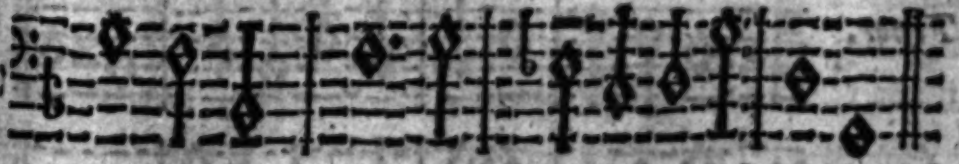
Albeit any man by the riſing of parts, might of himſelfe conceiue the ſame reaſon in the falling of them, yet that nothing may be thought obſcure, I will alſo illuſtrate the deſcending Notes by example.

If the Baſe deſcends or falls, a ſecond, third, or fourth, or riſeth a fift (which is all one as if it had fallen a fourth as hath beene ſhewed before) then looke vpon the ſixe figures, where in the firſt place you ſhall finde the eight which deſcends into the third, in the ſecond place the third deſcending into the fift, and in the

the third and laſt place the fift which hath vnder it an eight.



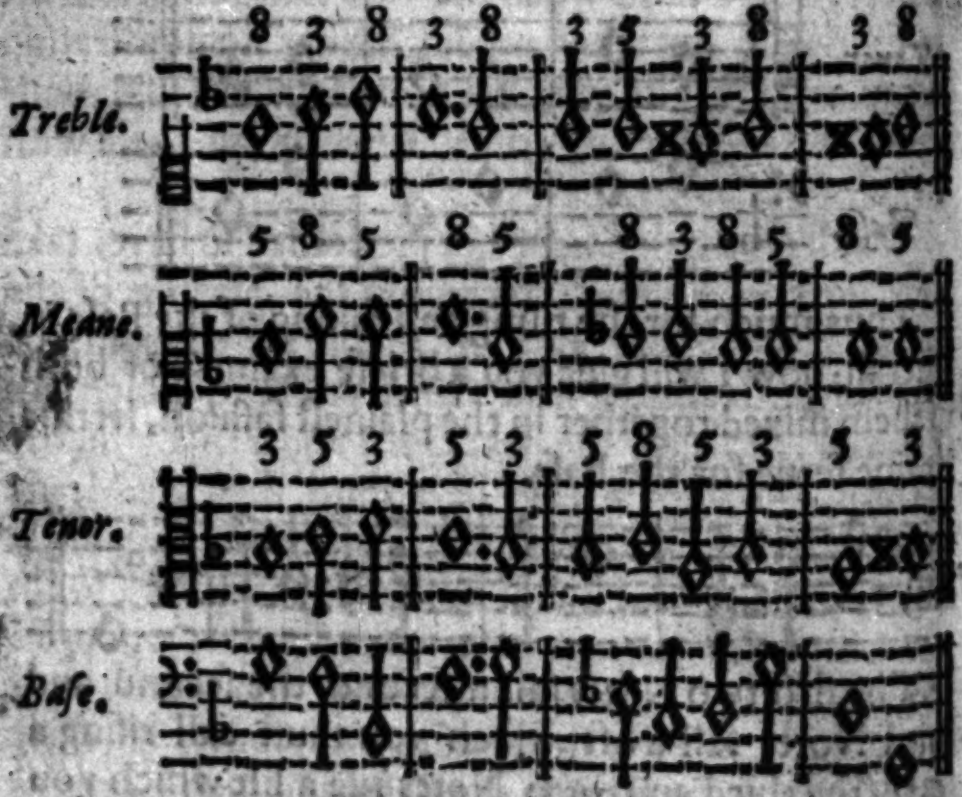
Thus much for the riſing and falling of the Baſe in ſeuerall; now I will giue you a briefe example of both of them mixed togeather in the plaineſt faſhion, let this ſtraine ſerue for the Baſe.



The firſt two Notes fall a ſecond, the ſecond and third Notes fall a fift, which you muſt call riſing a forth, the third and forth Notes riſe a fift which you muſt name the fourth falling, the fourth and fift Notes riſe a ſecond, the fift and ſixt notes fall a third,

the fixt and seauenth Notes also fall a third, the seauenth and eight rise a second, the eight and ninth Notes rise a fourth, the ninth and tenth fall a fourth, the tenth and eleuenth Notes fall a fift, which you must reckon rising a fourth.

Being thus prepared, you may chuse whether you will begin with an eight, a fift, or a third; for as soone as you haue taken any one of them, all the other Notes follow necessarily without respect of the rest of the parts, and euery one orderly without mixing, keeps his proper place aboue the other, as here you may easily discerne.



Let vs examine onely one of the parts, and let that be the Tenor, because it stands next to the Base. The

first

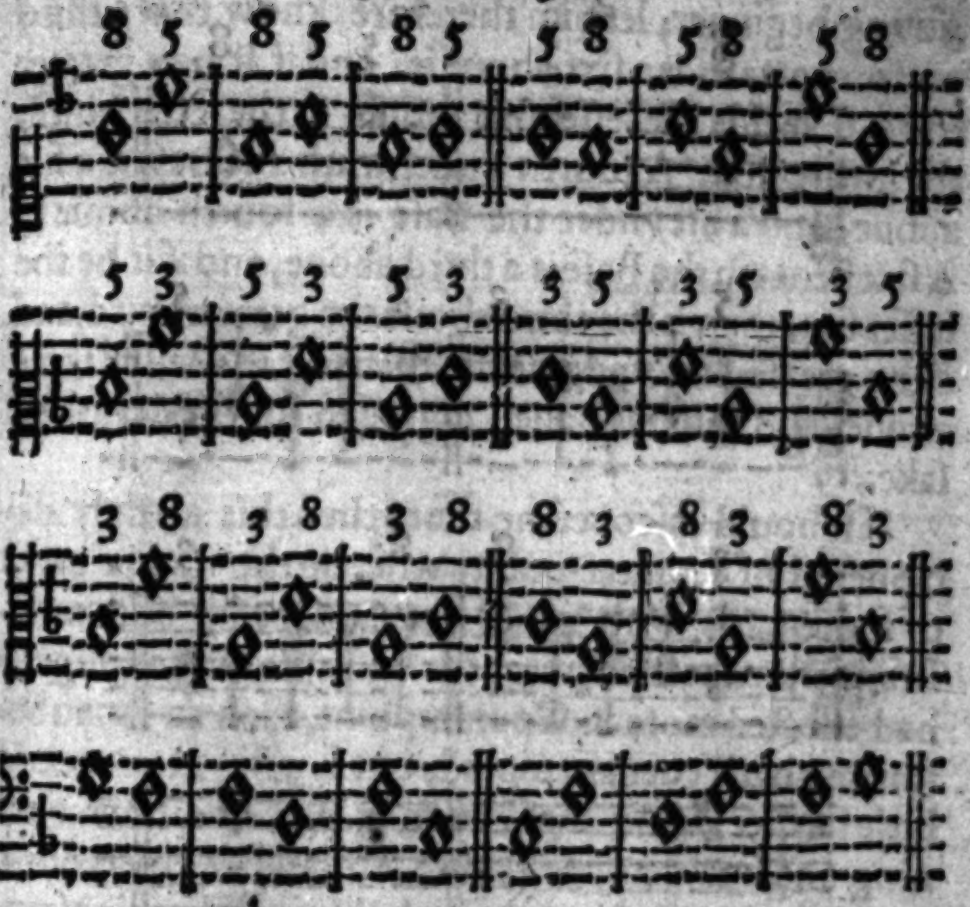
first Note in *B.* is a third to the Base, which descends to the second Note of the Base: now looke among the sixe figures, and when you haue found the third in the vpper place, you shall finde vnder it a fift, then take that fift which is *C.* next from *F.* to *B.* below, is a fift descending, for which say ascending, and so you shall looke for the fift in the lowest row of the figures, aboue which stands a third which is to be taken; that third stands in *D.* then from *B.* to *F.* the *Base* rises a fift, but you must say falling, because a fift rising and a fourth falling is all one, as hath beene often declared before; now a third when the *Base* falls requires a fift to follow it: But what needes farther demonstration when as he that knowes his Cords cannot but conceiue the necessitie of consequence in all these with helpe of those sixe figures?

But let them that haue not proceeded so farre, take this note with them concerning the placing of the parts; if the vpper part or Treble be an eight, the Meane must take the next Cord vnder it, which is a fift, and the Tenor the next Cord vnder that which is a third. But if the Treble be a third, then the Meane must take the eight, and the Tenor the fift. Againe, if the vppermost part stands in the fift or twelfe, (for in respect of the learners ease, in the simple Concord I conclude all his compounds) then the Meane must be a tenth, and the Tenor a fift. Moreouer, all these Cords are to be seene in the Base, and such Cords as stand aboue the Notes of the Base are easily knowne, but such as in sight are found vnder it, trouble the

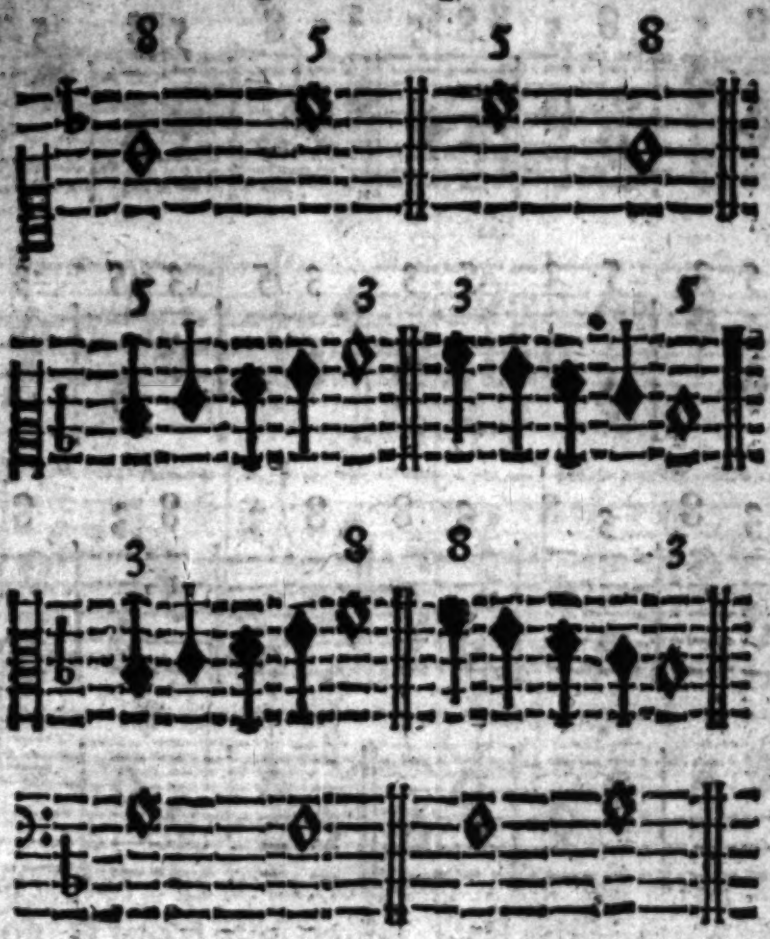
young beginner; let him therefore know that a third vnder the Base, is a sixt aboue it, and if it be a greater third, it yeelds the lesser sixt aboue; if the lesser third, the greater sixt. A fourth vnderneath the Base is a fift aboue, and a fift vnder the Base is a fourth aboue it. A sixt beneath the Base is a third aboue, and if it be the lesser sixt, then is the third aboue the greater third, and if the greater sixt vnderneath, then is it the lesser third aboue; and thus far haue I digressed for the Schollers sake.

If I should discouer no more then this already deciphered of Counter-point, wherein the natiue order of foure parts with vse of the Concords, is demonstratiuely expressed, might I be mine owne Iudge, I had effected more in Counterpoint, then any man before me hath euer attempted, but I will yet proceed a little farther. And that you may perceiue how cunning and how certaine nature is in all her operations, know that what Cords haue held good in this ascending and descending of the Base answere in the contrary by the very same rule, though not so formally as the other, yet so, that much vse is and may be made of this sort of Counter-point. To keepe the figures in your memorie, I will here place them againe, and vnder them plaine examples.

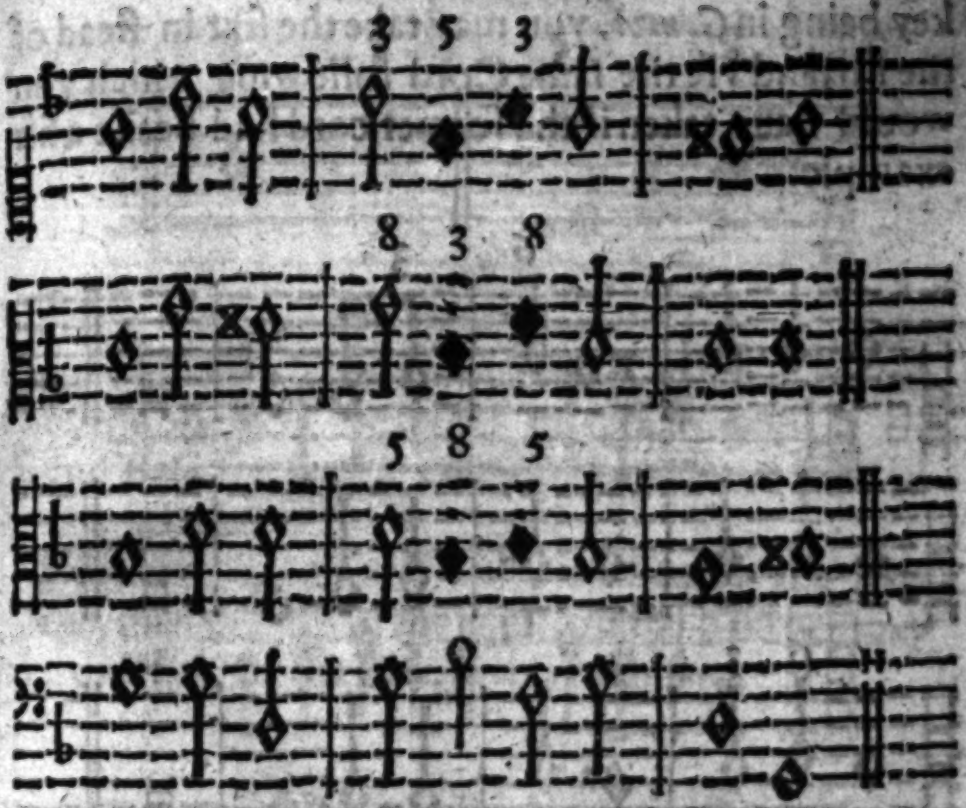
8	3	5
3	5	8



In theſe laſt examples you may ſee what variety nature offers of her ſelfe; for if in the firſt Rule the Notes follow not in expected formality, this ſecond way being quite contrary to the other, affords vs ſufficient ſupply: the firſt and laſt two Notes riſing and falling by degrees, are not ſo formall as the reſt, yet thus they may be mollified, by breaking two of the firſt Notes.



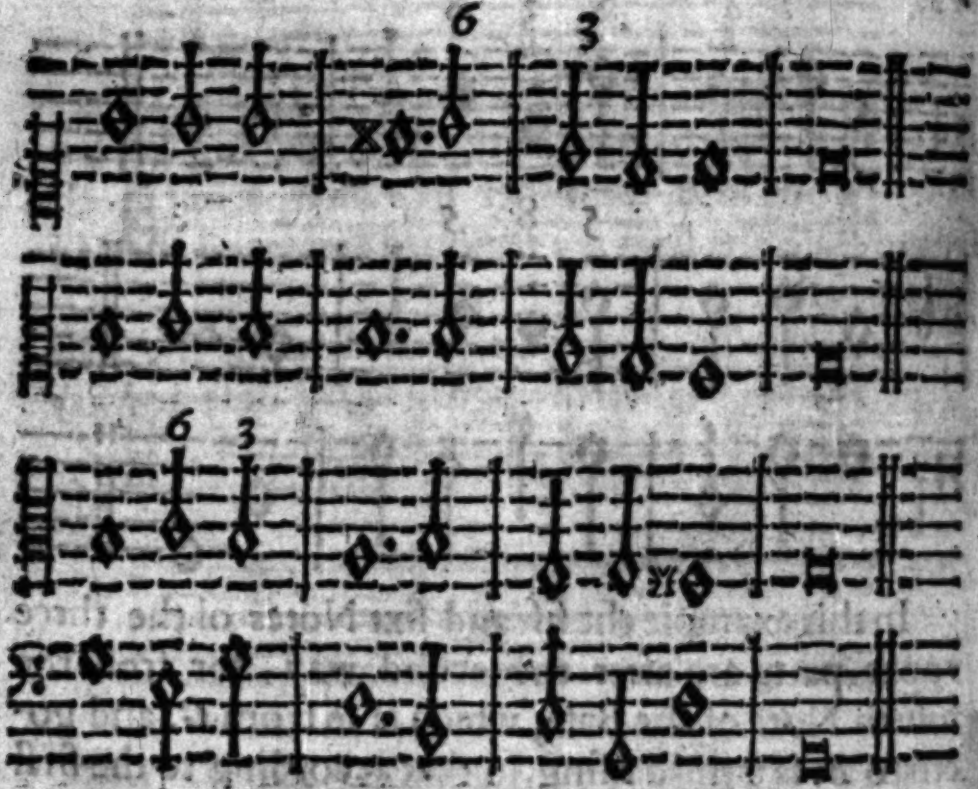
How both the waies may be mixed together, you may perceiue by this next example, wherein the blacke Notes distinguish the second way from the first.



In this example the fift and ſixt Notes of the three vpper parts are after the ſecond way, for from the fourth Note of the Baſe, which is in from *G.* and goeth to *B.* is a third riſing, ſo that according to the firſt rule, the eight ſhould paſſe into a fift, the fift into a third, the third into an eight: but here contrariwiſe the eight goes into a third, the fift into an eight, and the third into a fift; and by theſe Notes you may cenſure the reſt of that kinde.

Though I may now ſeeme to haue finiſhed all that belongs to this ſort of Counterpoint, yet there remaines one ſcruple, that is, how the ſixt way take place here, which I will alſo declare. Know that whenſoeuer a ſixt is requiſite, as in *B.* or in *E.* or *A.* the

key being in *Gamut*, you may take the ſixt in ſtead of the fift, and vſe the ſame Cord following which you would haue taken if the former cord had beene a fift example.



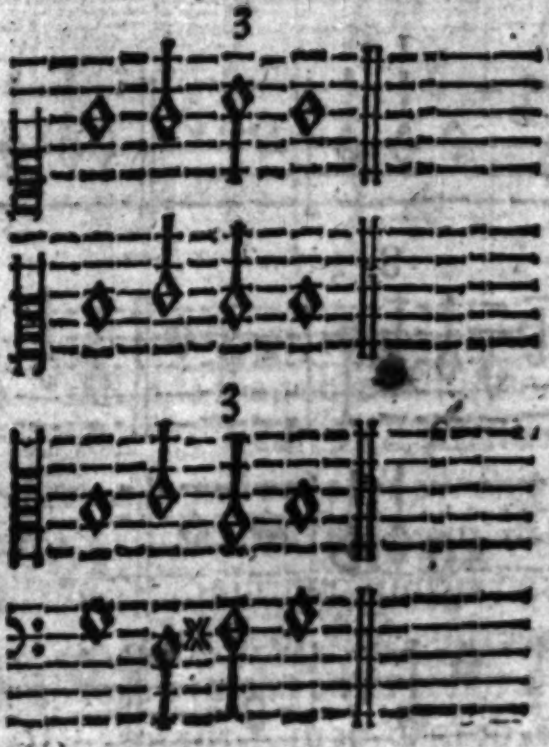
The ſixt in both places (the Baſe riſing) paſſes into a third, as it ſhould haue done if the ſixt had beene a fift. Moreouer if the Baſe ſhall vſe a ſharpe, as in *F.* ſharpe; then muſt we take the ſixt of neceſſity, but the eight to the Baſe may not be vſed, ſo that exception is to be taken againſt our rule of Counterpoint: To which I anſwere thus, firſt, ſuch Baſes are not true Baſes, for where a ſixt is to be taken, either in *F.* ſharpe, or in *E.* ſharpe, or in *B.* or in *A.* the true Baſe is a third

lower

lower, *F.* ſharpe in *D.* *E.* in *C.* *B.* in *G.* *A.* in *F.* as for example.

In the firſt Baſe two ſixes are to be taken, by reaſon of the imperfection of the Baſe, wanting due latitude, the one in *E.* the other in *F.* ſharpe, but in the ſecond Baſe the ſixes are remoued away and the Muſicke is fuller.

Neuertheleſſe, if any be pleaſed to vſe the Baſe ſharpe, then in ſtead of the eight, to the Baſe hee may take the third to the Baſe, in this manner.

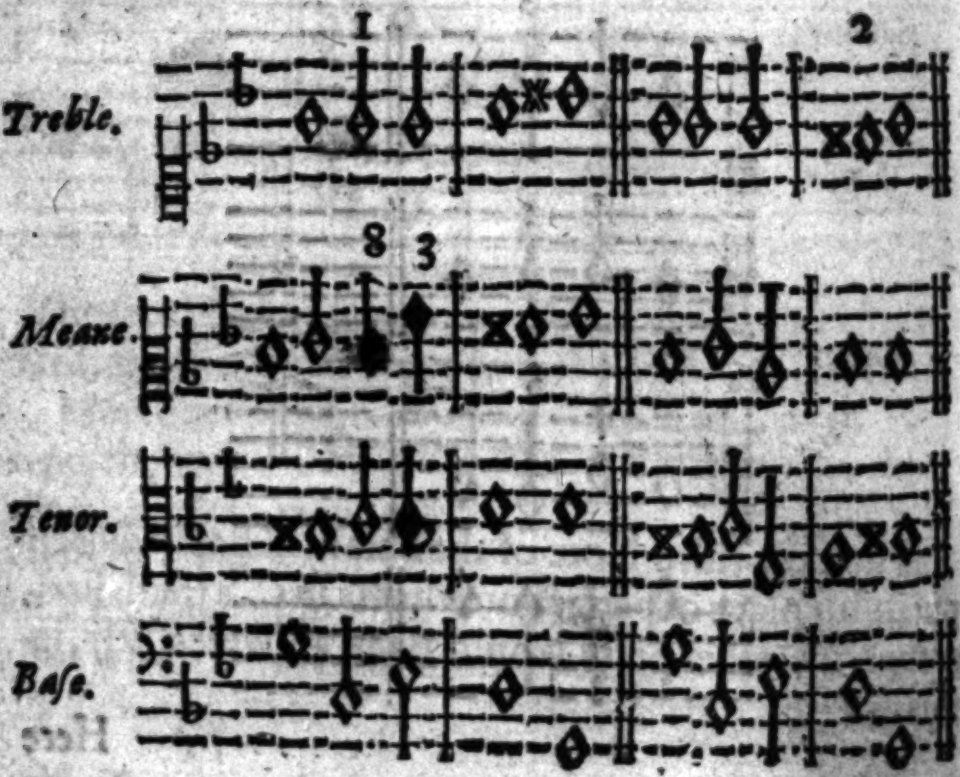


Here

Here the Treble in the third Note, when it ſhould haue paſt into the ſharpe eight in *F*, takes for it a third to the Baſe in *A*, which cauſeth the Baſe and Treble to riſe two thirds, whereof we will ſpeake hereafter.

Note alſo that when the Baſe ſtands in *E* flat, and the part that is an eight to it muſt paſſe into a ſharpe or greater third, that this paſſage from the flat to the ſharpe would be vnformall; and therefore it may be thus with ſmall alteration auoided, by remouing the latter part of the Note into the third aboue, which though it meets in vniſon with the vpper part, yet it is right good, becauſe it iumps not with the whole, but onely with the laſt halfe of it.

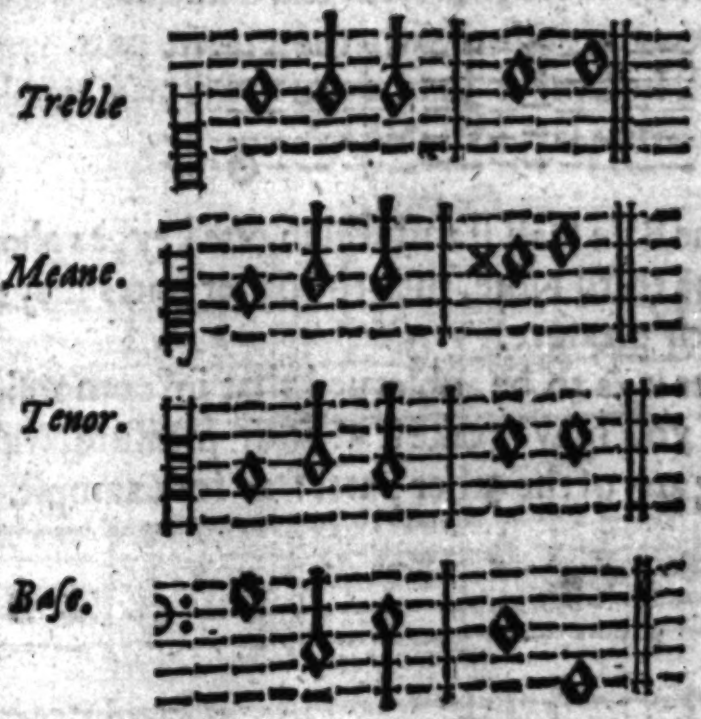
Example.



For

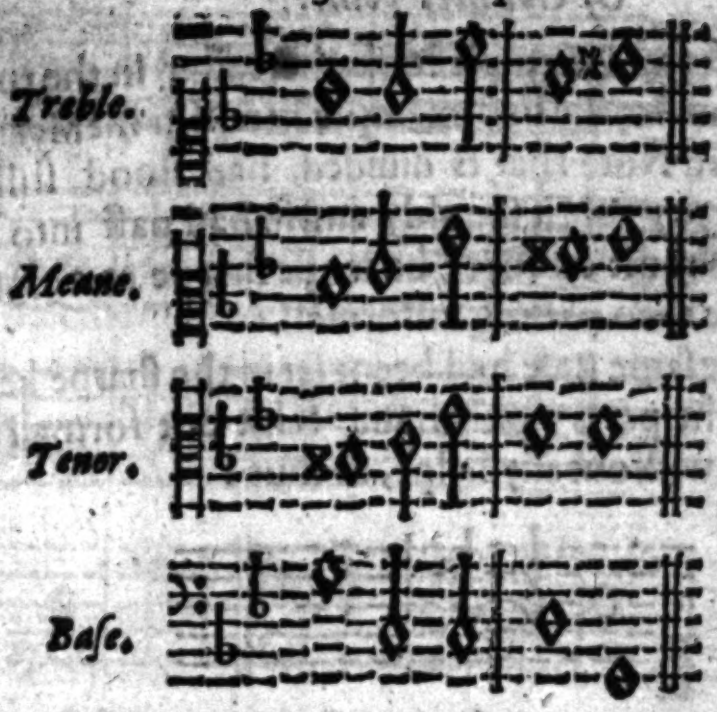
For the ſecond example looke hereafter in the rule of thirds, but for the firſt example here: if in the Meane part the third Note that is diuided, had ſtood ſtill a Minum (as by rule it ſhould) and ſo had paſt into *F.* ſharpe, as it muſt of force be made ſharpe at a cloſe, it had beene then paſſing vnformall.

But if the ſame Baſe had beene ſet in the ſharpe key, the reſt of the parts would haue ſaine out formall of themſelues without any helpe, as thus:



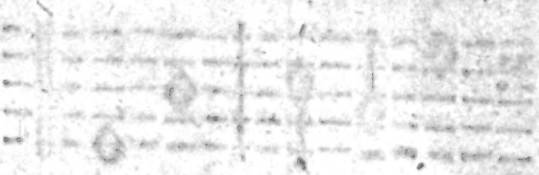
But if the third Note of the Baſe in *E.* flat had been put in his place of perfection, that is in *C.* a third lower then the other parts would haue anſwered fitly, in this manner.

Treble

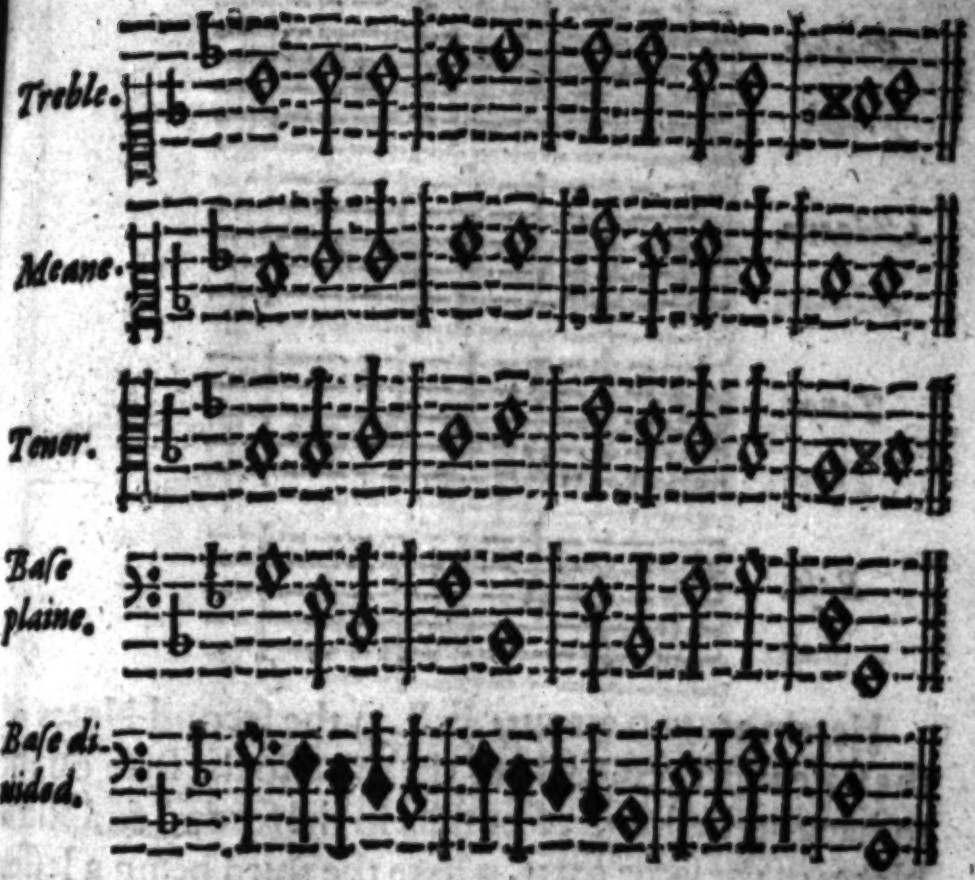


When the Base shall stand still in one key, as aboue it doth in the third Note, then the other parts may remoue at their pleasure.

Moreouer it is to be obserued that in composing of the Base, you may breake it at your pleasure, without altering any of the other parts: as for example.

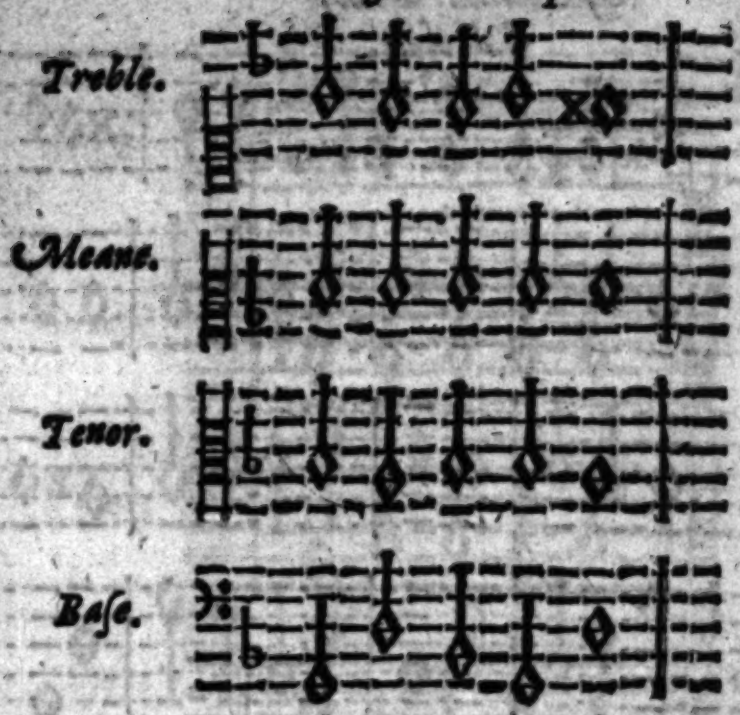


Treble



One other obſeruation more I will handle that doth ariſe out of this example, which according to the firſt rule may hold thus:

Treble

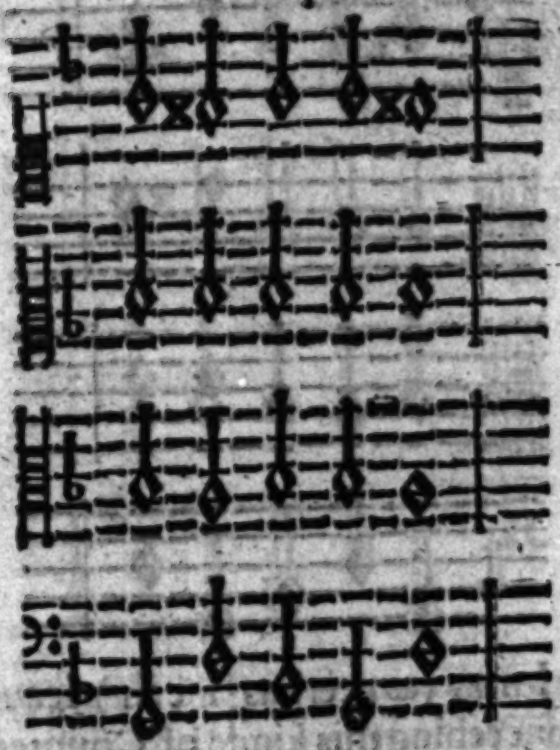


Herein are two errours, first in the second Notes of the Base and Treble, where the third to the Base ought to haue beene sharpe, secondly in the second and third Notes of the same parts, where the third being a lesser third, holds while the Base falls into a fift which is vnelegant, but if the vpper third had beene the greater third, the fift had fitly followed, as you may see in the third and fourth Notes of the Tenor and the Base.

But that scruple may be taken away by making the second Note of the Treble sharpe, and in stead of a fift by remouing the third Note into a sixt.

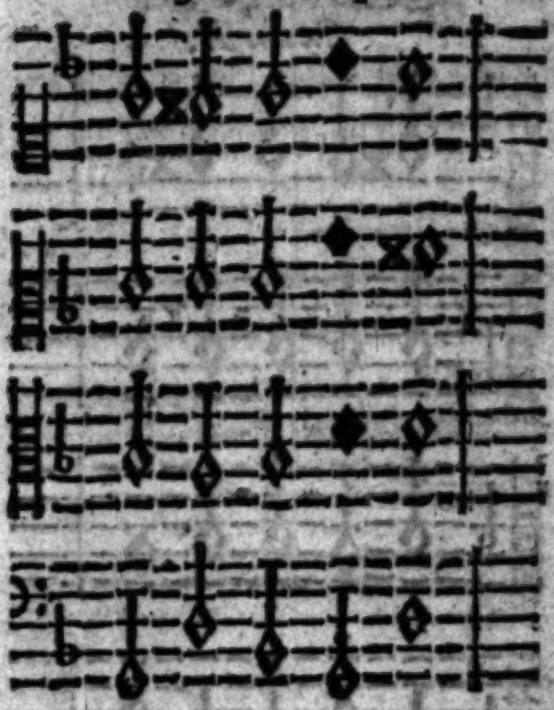
Example

Example.



There may yet be more variety afforded the Base, by ordering the fourth Notes of the vpper parts according to the second rule, thus:

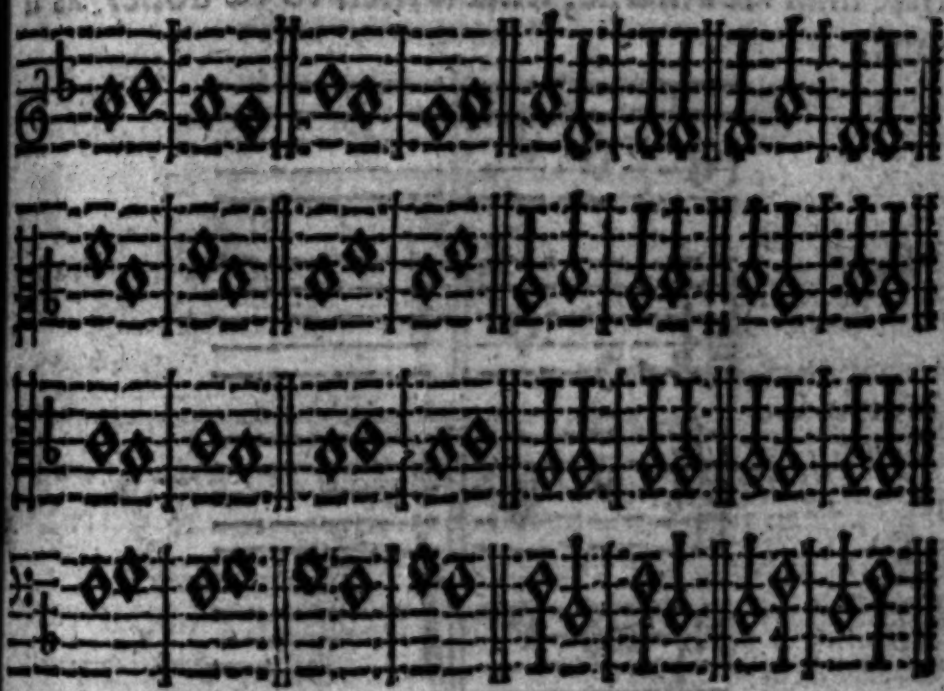
But



But that I may (as neere as I can) leaue nothing vntoucht concerning this kinde of Counterpoint, let vs now consider how two thirds being taken together betweene the Treble and the Base, may stand with our Rule. For sixes are not in this case to be mentioned, being distances so large that they can produce no formality: Besides the sixt is of it selfe very imperfect, being compounded of a third which is an imperfect Concord, and of a fourth which is a Discord: and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the Base and Treble doe rise together in thirds, then the first Note of the Treble is regular with the other part, but the second of it is irregular; for by rule in stead of the rising third, it

should

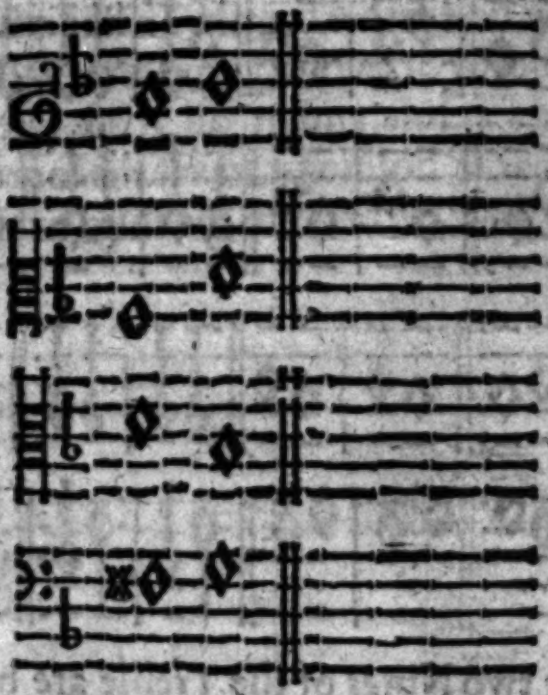
should fall into the eight. In like sort if the Base and Treble doe fall two thirds, the first Note of the Treble is irregular, and is to be brought into rule by being put into the eight, but the second Note is of it selfe regular. Yet whether those thirds be reduced into eights or no; you shall by supposition thereof finde out the other parts, which neuer vary from the rule but in the sharpe Base. But let mee explaine my selfe by example.



The first two Notes of the Treble are both thirds to the Base, but in the second stroke, the first Note of the Treble is a third, and the second, which was before a third, is made an eight, onely to shew how you may finde out the right parts which are to be vsed when you take two thirds betweene the Treble and the Base: For according to the former rule, if the Base descends,

the third then in the Treble is to passe into the eight; and the meane must first take an eight, then a fift, and the Tenor a fift, then a third, and these are also the right and proper parts if you returne the eight of the Treble into a third againe, as may appeare in the first example of the Base falling, and consequently in all the rest.

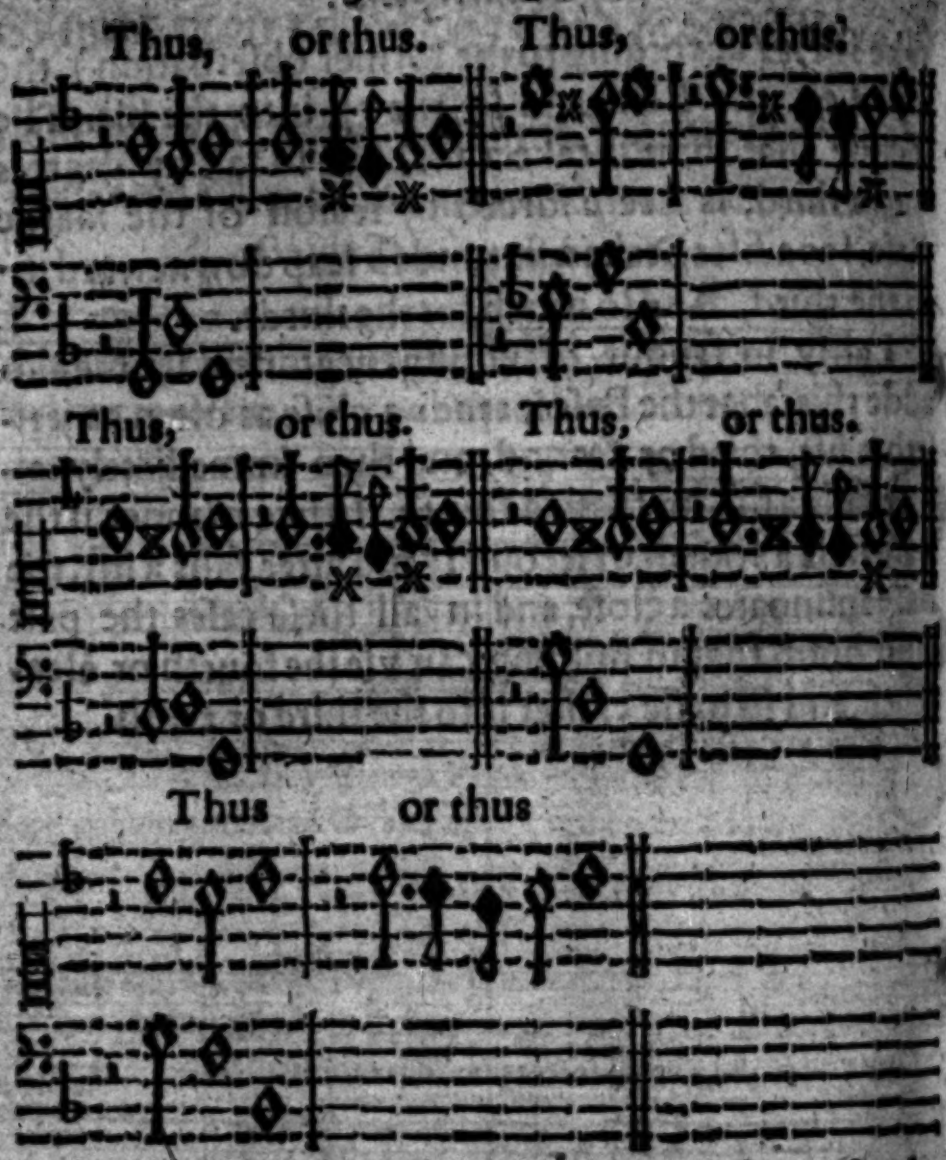
But let vs proceed yet farther, and suppose that the Base shall vse a sharpe, what is then to be done? as if thus:



If you call to minde the rule before deliuered concerning the sharpe Base, you shall here by helpe thereof see the right parts, though you cannot bring them vnder the rule: for if the first Note of the Base had been flat, the Meane part should haue taken that, and so haue descended to the fift; but being sharpe you take

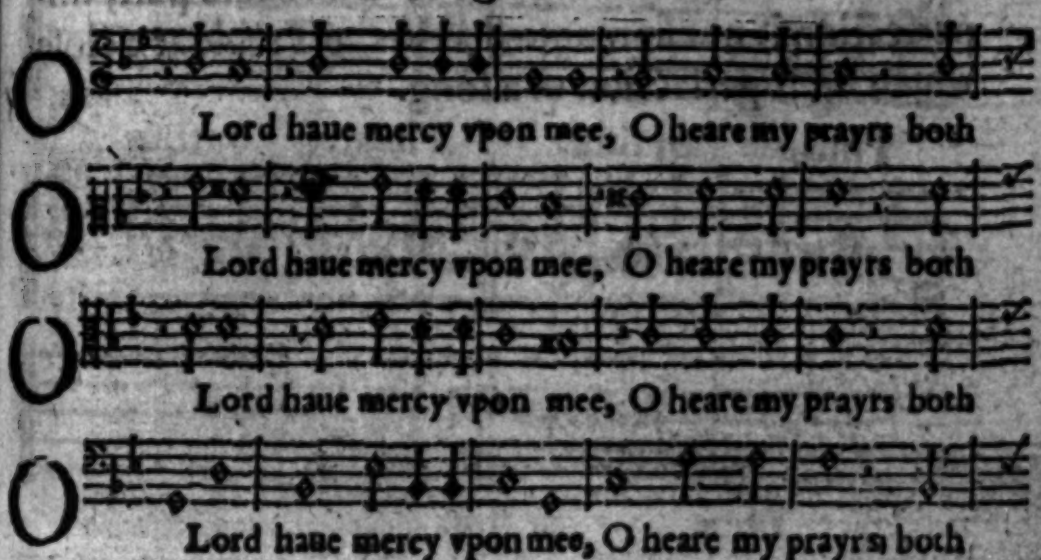
take for it (according to the former obſeruation) the third to the Baſe, and ſo riſe vp into the fift. The Tenor that ſhould take a fift, and ſo fall by degrees into a third, is heere forced by reaſon of the ſharpe Baſe, for a fift to take a fixt and ſo leap downeward into the third. And ſo much for the thirds.

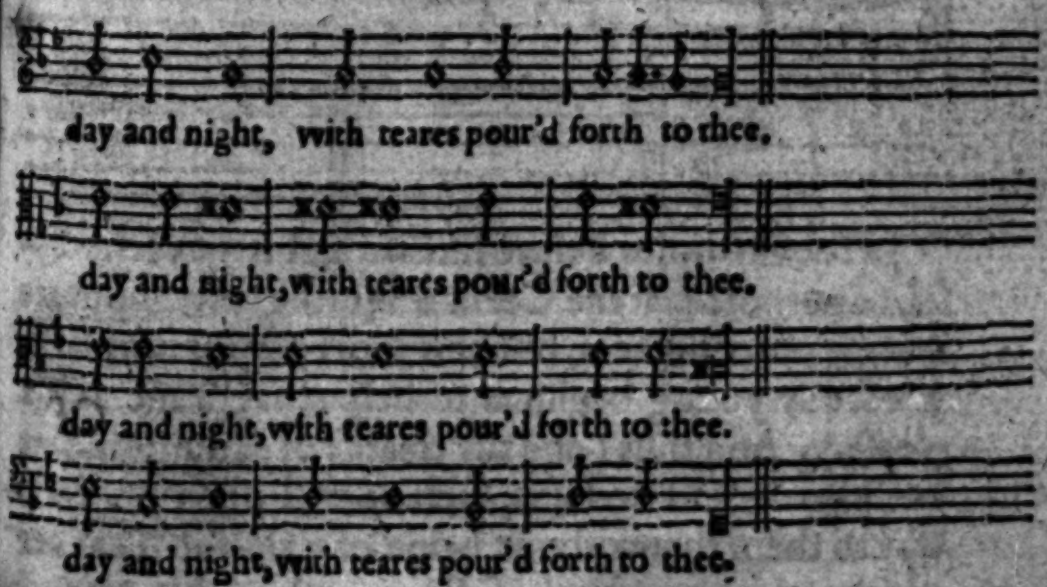
Laſtly in fauour of young beginners let me alſo adde this, that the Baſe intends a cloſe as often as it riſeth a fift, third or ſecond, and then immediately either falls a fift, or riſeth a fourth. In like manner if the Baſe falls a fourth or ſecond: and after falls a fift, the Baſe inſinuates a cloſe, and in all theſe caſes the part muſt hold, that in holding can vſe the fourth or eleauenth, and ſo paſſe eyther into the third or tenth.



In the examples before ſet downe I left out the cloſes, of purpoſe that the Cords might the better appeare in their proper places, but this ſhort admonition will direct any young beginner to helpe that want at his pleaſure. And thus I end my treatiſe of Counterpoint both briefe and certaine, ſuch as will open an eaſie way to them that without helpe of a skilfull Teacher endeauour to acquire the firſt grounds of this Arte.

A ſhort Hymne, Compoſed after this forme of Counterpoint, to ſhew how well it will become any Diuine, or graue Subiect.





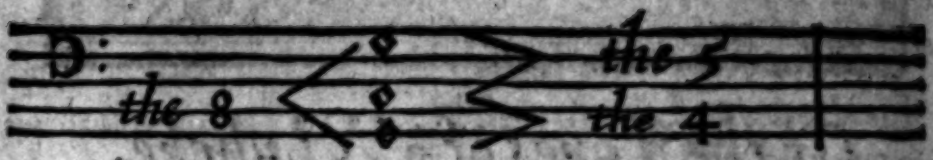
In this Aire the laſt Note onely is for ſweetneſſe ſake, altered from the rule, in the laſt Note of the Treble, where the eight being a perfect Concord, and better befitting an outward part at the Cloſe, is taken for a third, and in the Tenor in ſtead of the fift, that third is taken deſcending, for in a midddle part, imperfection is not ſo manifeſt as in the Treble at a cloſe which is the perfection of a ſong.

Of the Tones of Muſicke.

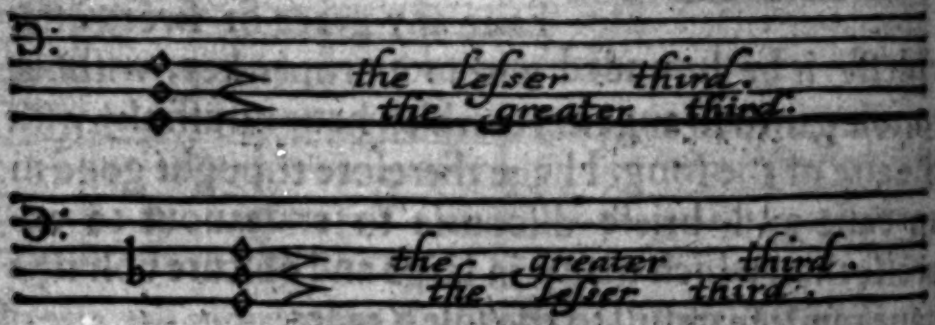
OF all things that belong to the making vp of a Muſition, the moſt neceſſary and vſefull for him is the true knowledge of the Key or Moode, or Tone, for all ſignifie the ſame thing, with the cloſes belonging vnto it, for there is no tune that can haue any grace or ſweetneſſe, vnleſſe it be bounded within a proper key, without running into ſtrange keyes which haue no affinity with the aire of the ſong. I haue therefore thought good in an eaſie and briefe diſcourſe to endeauour to expreſſe that, which many in large and obſcure volumes haue made fearefull to the idle Reader.

The firſt thing to be herein conſidered is the eigh which is equally diuided into a fourth, and a fift as thus:

Here you ſee the fourth in the vpper place, and the fift in the lower place, which is called *Modus authentus*: but contrary thus:



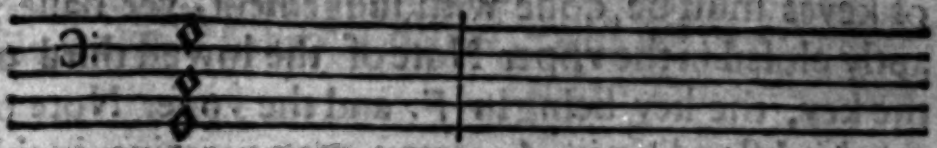
This is called *Modus plagalij*, but howſoeuer the fourth in the eight is placed, wee muſt haue our eye on the fift, for that onely diſcouers the key, and all the cloſes pertaining properly thereunto. This fift is alſo diuided into two thirds, ſometimes the leſſer third hath the vpper place, and the greater third ſupports it below, ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place, as for example:



The loweſt Note of this fift, beares the name of the Key, as if the eight be from *G.* to *G.* the fift from *G.* beneath to *D.* aboue, *G.* being the loweſt Note of the fift, ſhowes that *G.* is the key, and if one ſhould demaund in what key your ſong is ſet, you muſt anſwere in *Gamut*, or *Gſolreut*, that is in *G.*

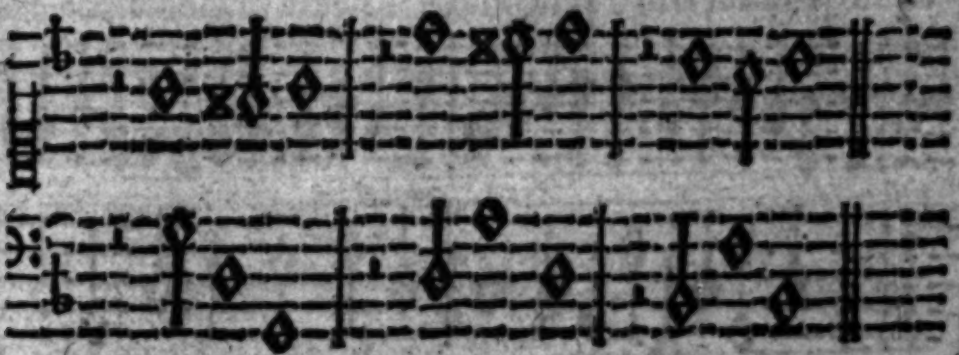
If the compaſſe of your ſong ſhall fall out thus:

Reſpect



Reſpect not the fourth below, but looke to your fift aboue, and the loweſt Note of that fift aſſume for your key, which is *C.* then diuide that fift into his two thirds, and ſo you ſhall finde out all the cloſes that belong to that key.

The maine and fundamentall cloſe is in the key it ſelfe, the ſecond is in the vpper Note of the fift, the third is in the vpper Note of the loweſt third, if it be the leſſer third, as for example, if the key be in *G.* with *B.* flat, you may cloſe in theſe three places.

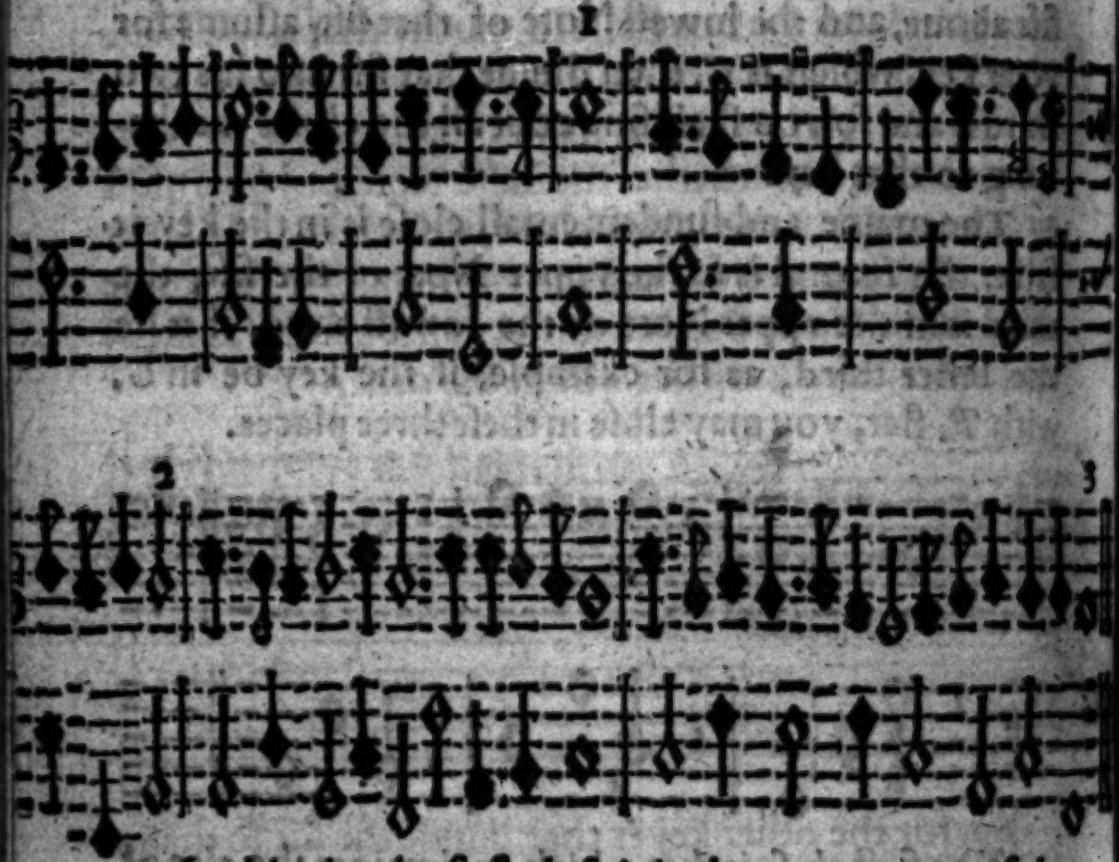


The firſt cloſe is that which maintaines the aire of the key, and may be vſed often, the ſecond is next to be preferd, and the laſt, laſt.

But if the key ſhould be in *G.* with *B.* ſharpe, then the laſt cloſe being to be made in the greater or ſharpe third is vnproper, & therfore for variety ſometime the next key aboue is ioyned with it, which is *A.* and ſometimes the fourth key, which is *C.* but theſe changes

of

of keyes muſt be done with iudgement, yet haue I aptly cloſed in the vpper Note of the loweſt third of the key, the key being in *F.* and the vpper Note of the third ſtanding in *A.* as you may perceiue in this Aire:

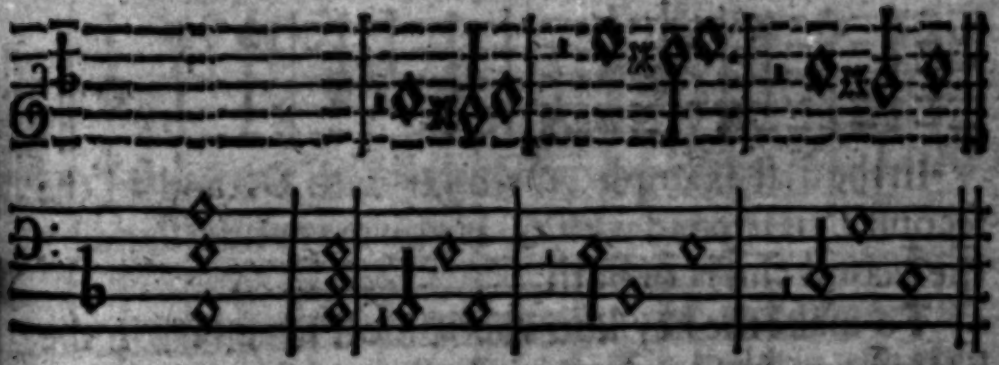


In this aire the firſt cloſe is in the vpper note of the fift, which from *F.* is *C.* the ſecond cloſe is in the vpper Note of the great third, which from *F.* is *A.*

But the laſt and finall cloſe is in the key it ſelfe, which is *F.* as it muſt euer be, whereſoeuer your key ſhall ſtand, either in *G.* or *C.* or *F.* or elſewhere, the ſame rule of the fift is perpetuall, being diuided into thirds, which can be but two waies, that is, eyther when

when the vpper third is leſſe by halfe a Note then the lower, or when the lower third containes the halfe Note, which is *Mi Fa*, or *La Fa*.

If the lower third containes the halfe Note it hath it eyther aboue as *La Mi Fa*: *La Mi*, being the whole Note, and *Mi Fa* but halfe ſo much, that is the halfe Note; or elſe when the halfe Note is vnderneath as in *Mi Fa Sol*: *Mi Fa*, is the halfe Note, and *Fa Sol* is the whole Note; but whether the halfe Note be vppermoſt or lowermoſt, if the loweſt third of the fift be the leſſer third, that key yeelds familiarly three cloſes; example of the halfe Note, ſtanding in the vpper place was ſhewed before, now I will ſet downe the other.

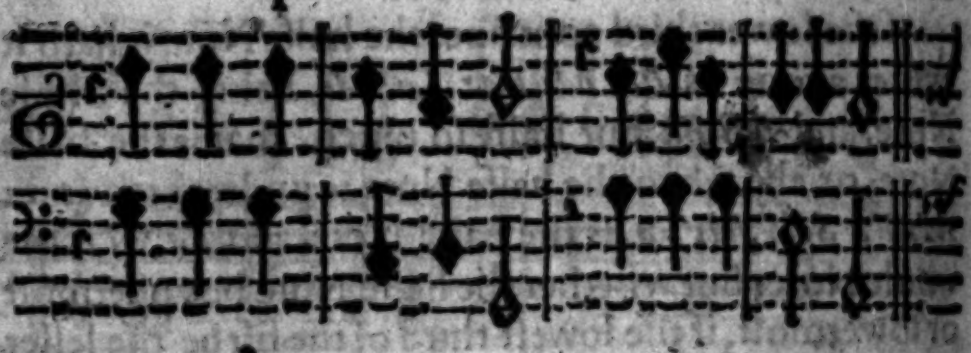


But for the other keyes that diuide the fift, ſo that it hath the leſſe third aboue, and the greater vnderneath, they can challenge but two proper cloſes, one in the loweſt Note of the fift which is the fundamentall key, and the other in the vppermoſt Note of the ſame wherin alſo you may cloſe at pleaſure. True it is that the key next aboue hath a great affinity with the right key, and may therefore as I ſaid before be vſed, as alſo the fourth key aboue the finall key.

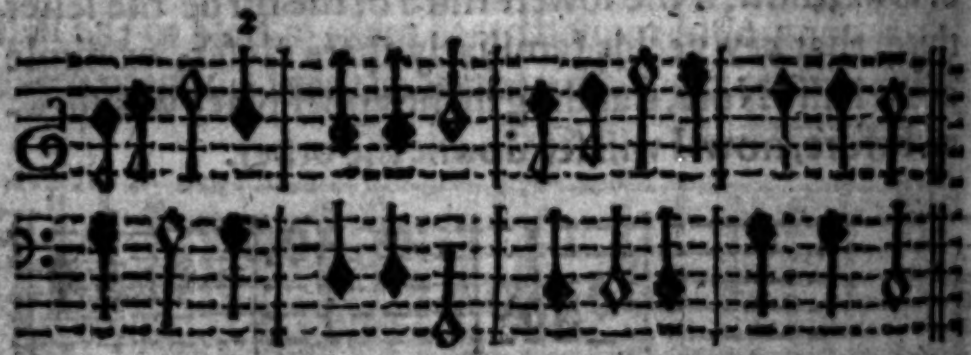
Examples

Examples of both in two beginnings of Songs.

1



2

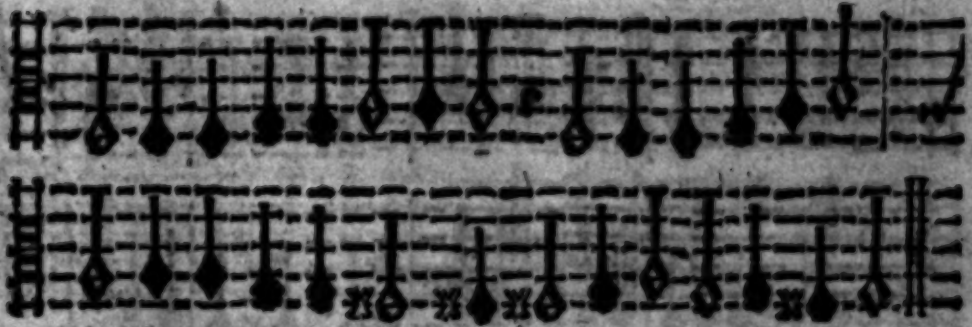


In the firſt example *A.* is mixt with *G.* and in the ſecond *C* is ioyned with *G.* as you may vnderſtand by the ſecond cloſes of both.

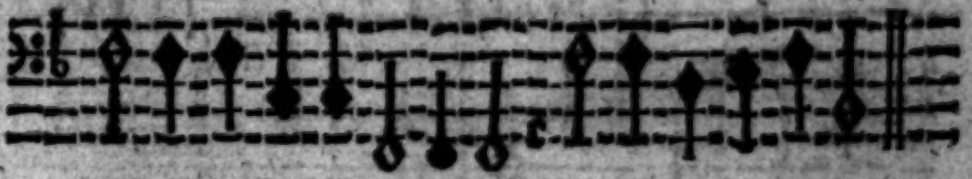
To make the key knowne is moſt neceſſary in the beginning of a ſong, and it is beſt expreſt by the often vſing of his proper fift, and fourth, and thirde, riſing or falling.

There is a tune ordinarily vſed, or rather abuſed, in our Churches, which is begun in one key and ended in another, quite contrary to nature; which errour crept in firſt through the ignorance of ſome pariſh Clarks, who vnderſtood better how to vſe the keyes of their Church-doores, then the keyes of Muſicke, at which I doe not much meruaile, but that the ſame ſhould paſſe in the booke

booke of Pſalmes ſet forth in foure parts, and authoriſed by ſo many Muſitions, makes mee much amazed: This is the tune.

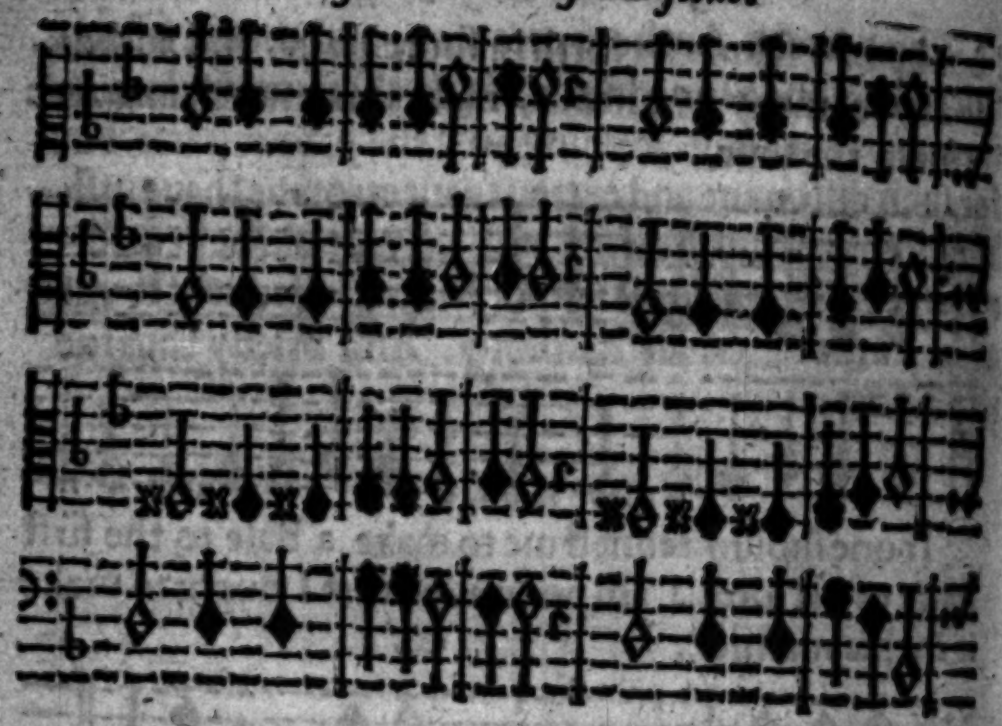


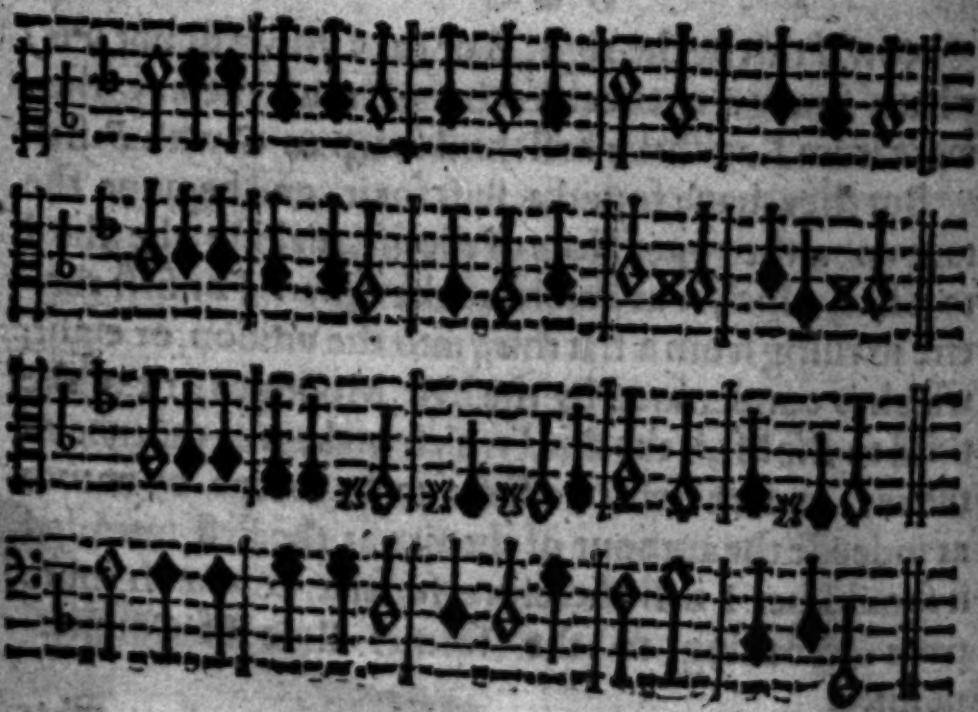
If one ſhould requeſt me to make a Baſe to the firſt halfe of his aire, I am perſwaded that I ought to make it in this manner:



Now if this be the right Baſe (as without doubt it is) what a ſtrange vnaireable change muſt the key then make from *F.* with the firſt third ſharp to *G.* with *B.* flat.

But they haue found a ſhift for it, and beginne the tune vpon the vpper Note of the fift, making the third to it flat; which is as abſurd as the other: For firſt they erre in riſing from a flat third into the vniſon, or eight, which is condemned by the beſt Muſitions; next the third to the fift, is the third which makes the cadence of the key, and therefore affects to be ſharpe by nature as indeede the authour of the aire at the firſt intended it ſhould be. I will therefore ſo ſet it downe in foure parts according to the former Rule of Counterpoint.





This

This was the Authors meaning, and thus it is lawfull to beginne a ſong in the fift, ſo that you maintaine the aire of the ſong, ioyning to it the proper parts, but for ſuch diſſonant and extrauagant errors as I haue iuſtly reprehended, I heartily wiſh they ſhould be remedied, eſpecially in deuine ſeruice, which is deuoted to the great authour of all harmony. And briefly thus for the Tones,

Of

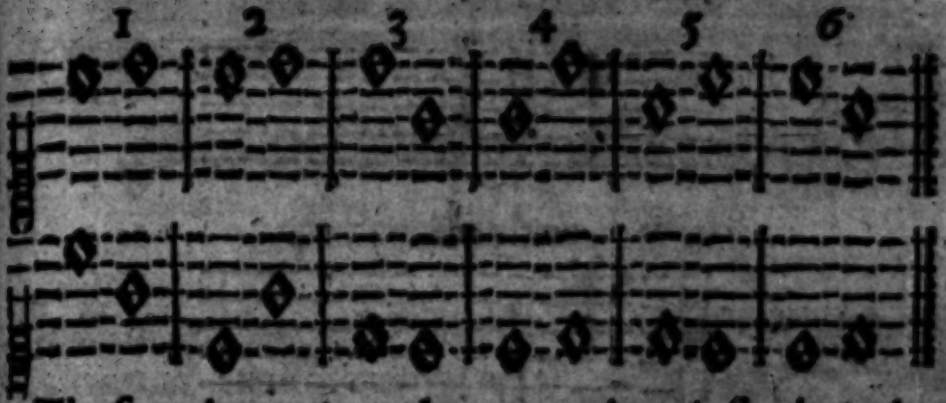
Of the taking of all Concords, perfect and imperfect.

OF all the latter writers in Musicke, whom I haue knowne, the best and most learned, is *Zethus Caluisius* a Germane; who out of the choisest Authors, hath drawne into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect, to whom I would referre our Musitions, but that his booke is scarce any where extant, and besides it is written in Latine, which language few or none of them vnderstand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I wil adde, and somewhat I will alter.

The consecution of perfect concords among themselues is easie; for who knowes not that two eights or two fifts are not to be taken rising or falling together, but a fift may eyther way passe into an eight, or an eight into a fift, yet most conueniently when the one

of

of them moues by degrees, and the other by leaps, for when both skip together the passage is lesse pleasant: The waies by degrees are these.

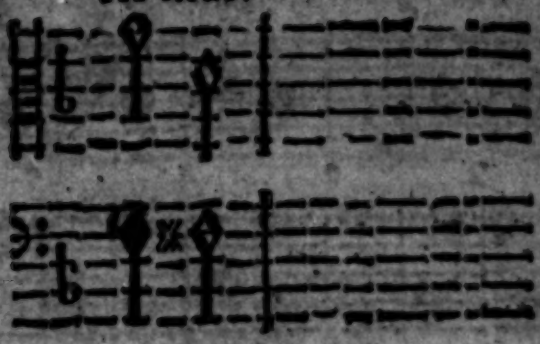


The fourth way is onely excepted against, where the fift riseth into the eight, and in few parts it cannot well be admitted, but in songs of many voices it is oftentimes necessary.

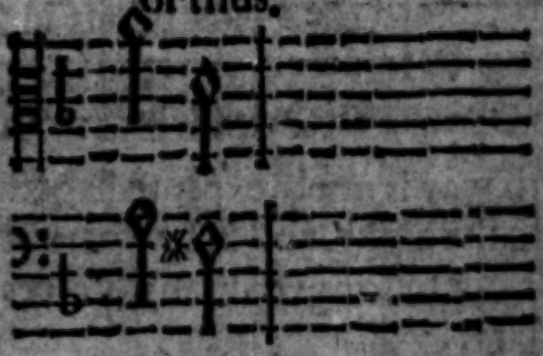
The passage also of perfect Concords into imperfect, eyther rising or falling, by degrees or leaps, is easie, and so an vnison may passe into a lesser third, or a greater third; also into the lesser sixt, but seldome into the greater sixt. A fift passeth into the greater sixt, & into the lesser sixt; as also into the greater or lesser third; and so you must iudge of their eights; for *de octauis idem est iudicium*, and therfore when you reade an vnison, or a fift, or a third, or a sixt, know that by the simple Concords, the Compounds also are meant.

Note here that it is not good to fall with the Base, being sharpe in *F.* from an eight vnto a sixt.

As thus.

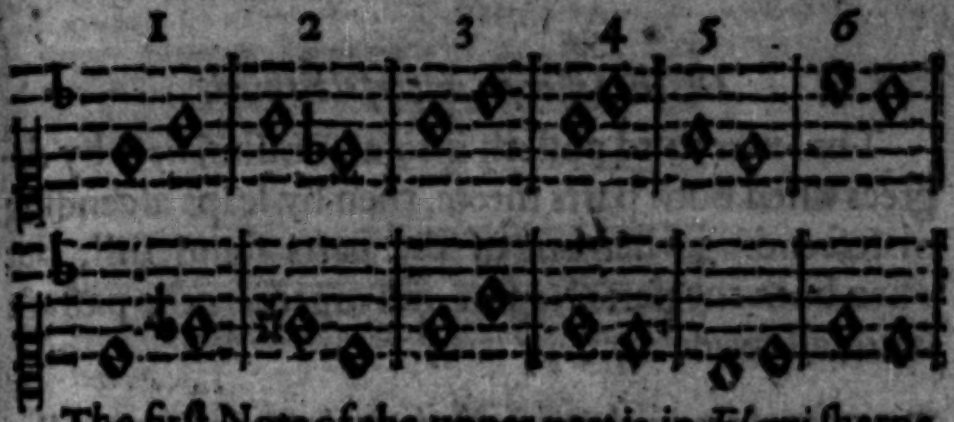


or thus.



But concerning imperfect cords, because they obserue not all one way in their passages, we will speake of them seuerally, first declaring what Relation not harmonicall doth signifie, whereof mention will be made hereafter.

Relation or reference, or respect not harmonicall is *Mi* against *Fa* in a crosse forme, and it is in foure Notes, when the one being considered crosse with the other doth produce in the Musicke a strange discord Example will yeeld it more plaine.



The first Note of the vpper part is in *Elami* sharpe, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromaticke flat signe, begets a false second, which is a harsh discorde, and though these Notes sound not both together, yet in few parts they leaue an offence in the eare. The second example is the same descending, the third is from *Elami* sharpe in the first Note of the lower part, to the second note in the vpper part, it being flat by reason of the flat signe, and so betweene them they mixe in the Musicke a false fift, the same doth the fourth example, but the fift example yeelds a false fourth, and the sixt a false fift.

There are two kindes of imperfect concords, thirds or sixes, and the sixes wholy participate of the nature of the thirds; for, to the lesser third which consists but of a whole Note and halfe, adde a fourth, and you haue the lesser sixt; in like manner to the greater third that consists of two whole Notes, adde a fourth, and it makes vp the greater sixt; so that all the difference is stil in the halfe note according to that only saying, *Mi Et Fa sunt tota Musica.* Of these foure we wil now discourse proceeding in order from the lesse to the greater

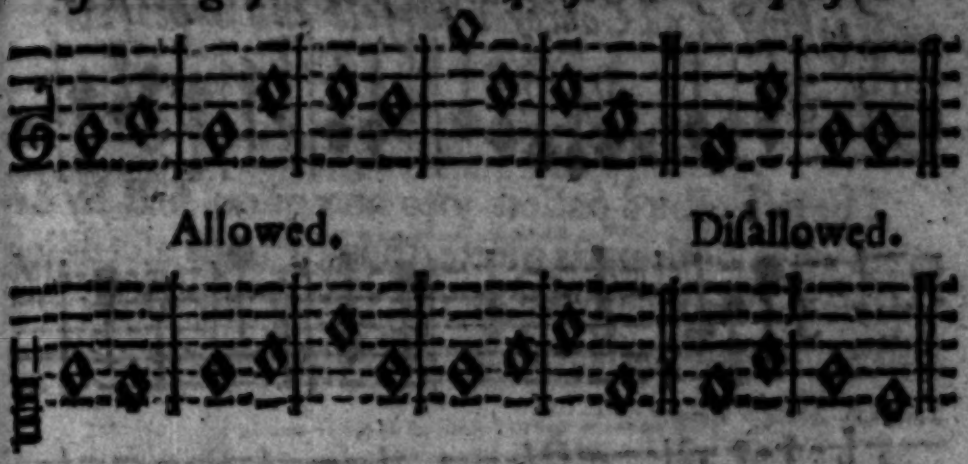
Of the leſſer or imperfect third.

The leſſer third paſſeth into an vniſon, firſt by degrees when both parts meete, then by leaps aſcending or deſcending when one of the parts ſtand ſtill, but when both the parts leap or fall together, the paſſage is not allowed.

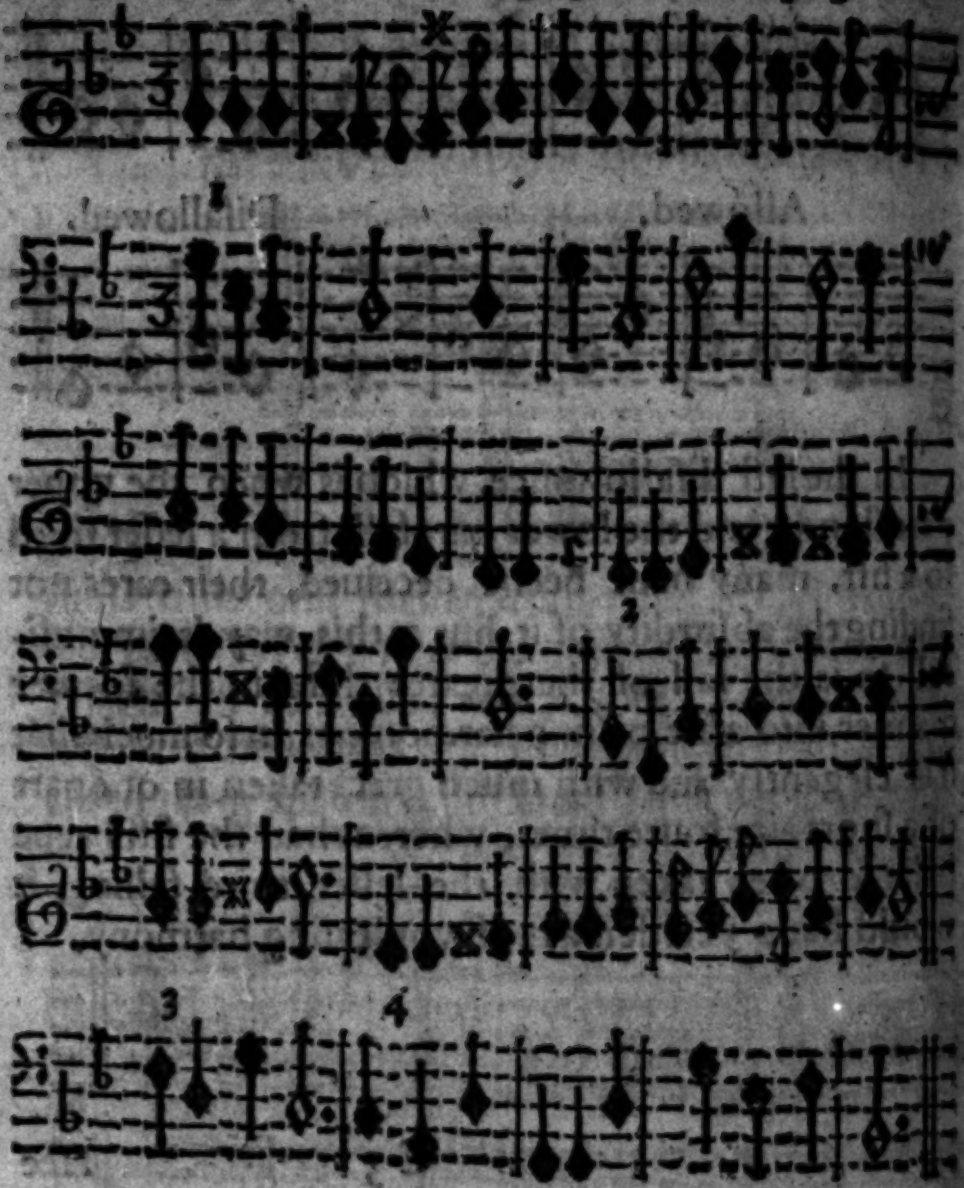
The leſſer 3. into the vniſon. The paſſages not allowed.

Secondly, the leſſer third paſſeth into a fift, firſt in degrees when they are ſeperated by contrary motions; then by leaps when the lower part riſeth by degrees, and the vpper part deſcends by degrees, and thus the leſſer tenth may paſſe into a fift. Laſtly both parts leaping, the leſſer third may paſſe into a fift, ſo that the vpper part doth deſcend by leap the diſtance of a leſſer third. Any other way the paſſage of a leſſer third into a fift, is diſallowed.

In



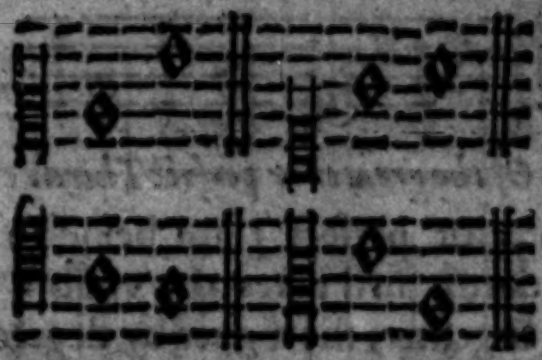
In the last disallowance, which is when the vpper part stands, and the lower part falls from a lesser third to a fift, many haue beene deceiued, their eares not finding the absurdity of it: but as this way is immusicall, so is the fall of the greater third in the former manner, into a fift, passing harmonious; in so much that it is elegantly and with much grace taken in one part of a short aire foure times, whereas had the fift beene halfe so often taken with the lesser third falling, it would haue yeelded a most vnpleasing harmony.



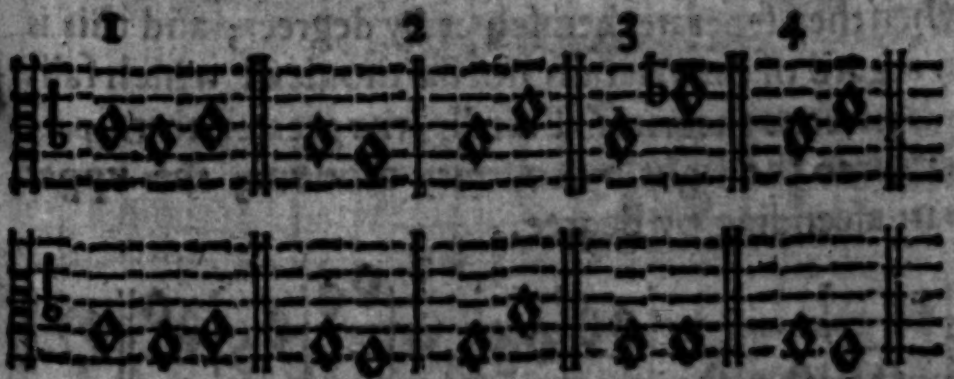
He that will be diligent to know, and carefull to obſerue the true allowances, may be bolde in his compoſition, and ſhall proue quickly ready in his ſight, doing that ſafely and reſolutely which others attempt tymerouſly and vncertainely. But now let vs proceede in the paſſages of the leſſer third,

Thirdly, the leſſer third paſſeth into an eight, the lower

lower part descending by degrees, and the vpper part by leaps; but very seldome when the vpper part riseth by degrees, and the lower part falls by a leap.



Fourthly, the lesser third passeth into other Concords, as when it is continued as in degrees it may be, but not in leaps. Also it may passe into the greater third, both by degrees and leaps, as also into the lesser sixt if one of the parts stand still. Into the great sixt it sometime passeth, but very rarely.

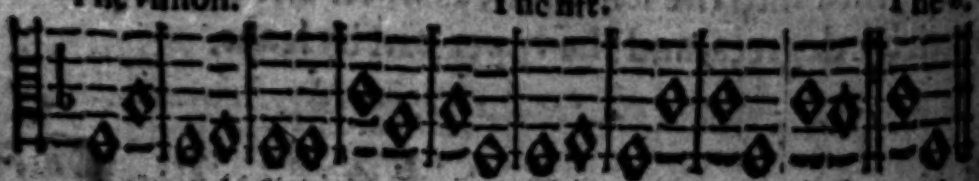


Lastly, adde vnto the rest this passage of the lesser third into the lesser sixt, as when the lower part riseth by degrees, and the vpper part by leaps.

Of the greater or perfect Third.

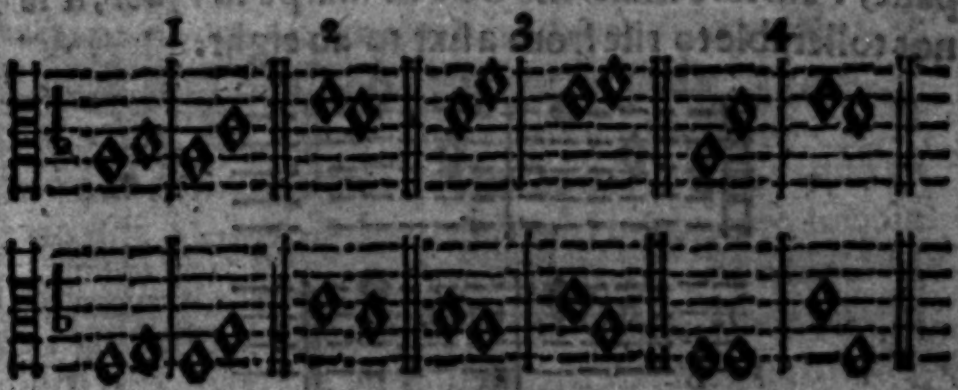
The greater or perfect third being to paſſe into perfect Concords, firſt takes the vniſon, when the parts aſcend together, the higher by degree, the lower by leap; or when they meete together in a contrary motion, or when one of the parts ſtand ſtill. Secondly it paſſeth into a fift when one of the parts reſts, as hath beene declared before: or elſe when the parts aſcend or deſcend together one by degrees, the other by leaps; and ſo the greater tenth may paſſe into a fift; ſeldome when both parts leape together, or when they ſeperate themſelues by degrees; and this is in regard of the relation not harmonicall which falls in betweene the parts. Thirdly, the greater third paſſeth into the eight by contrary motions, the vpper part aſcending by degree.

The vniſon. The fift. The 8.



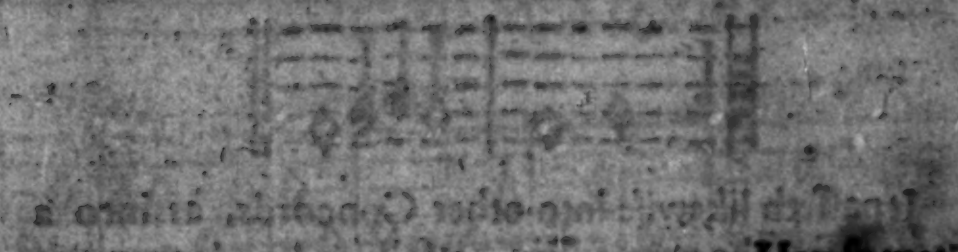
The

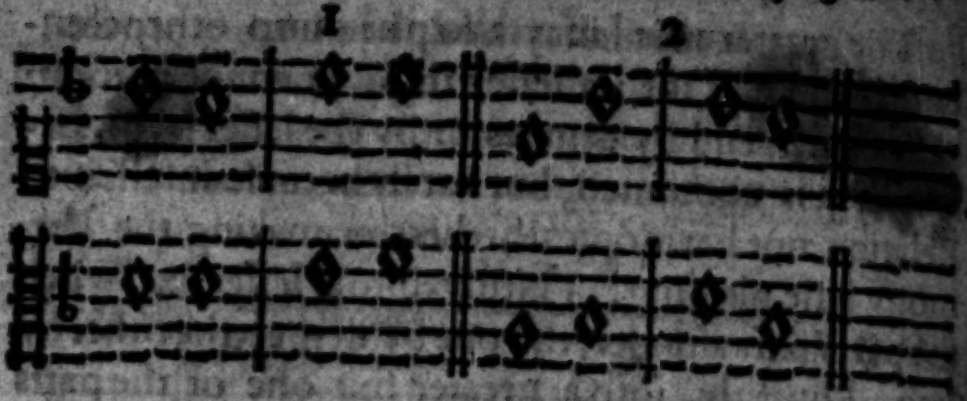
The greater third may also passe into other Concords; and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly it is continued, but rarely because it falls into Relation not harmonicall, thereby making the harmony lesse pleasing. Thirdly, into a lesser sixt, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a greater sixt one of the parts standing, or else the vpper part falling by degree, and the lower by leap.



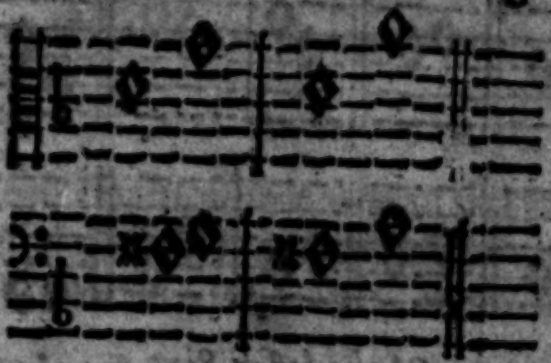
Of the lesser Sixt.

The lesser sixt regularly goes into the fift, one of the parts holding his place: Rarely into an eight, and first when the parts ascend or descend together, and one of them proceeds by the halfe Note, the other by leap.

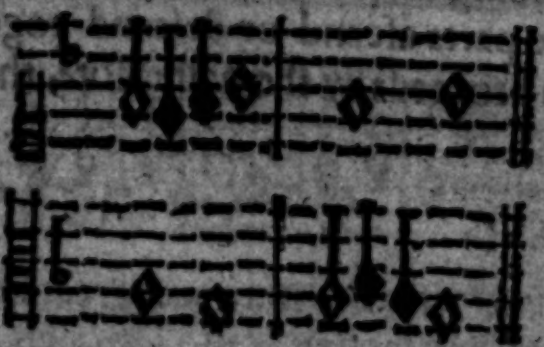




Howsoeuer the waies of rising and falling from the lesser sixt into the eight, in the former example may passe, I am sure that if the Base be sharpe in *Ffaut*, it is not tollerable to rise from a sixt to an eight.

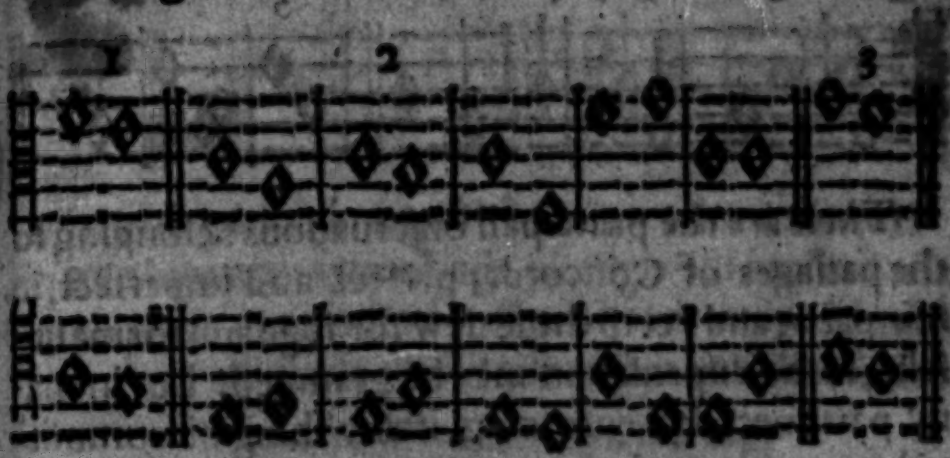


Lastly, the lesser sixt may passe into an eight in Crotchets, for they are easily tollerated.



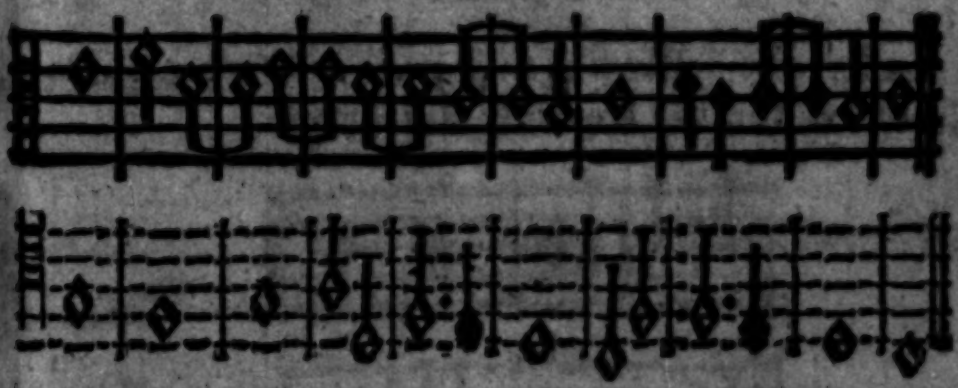
It passeth likewise into other Concords, as into a greater sixt the parts rising or falling by degrees, as also

also into a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It selfe it cannot follow, by reason of the falling in of the Relation not harmonicall.

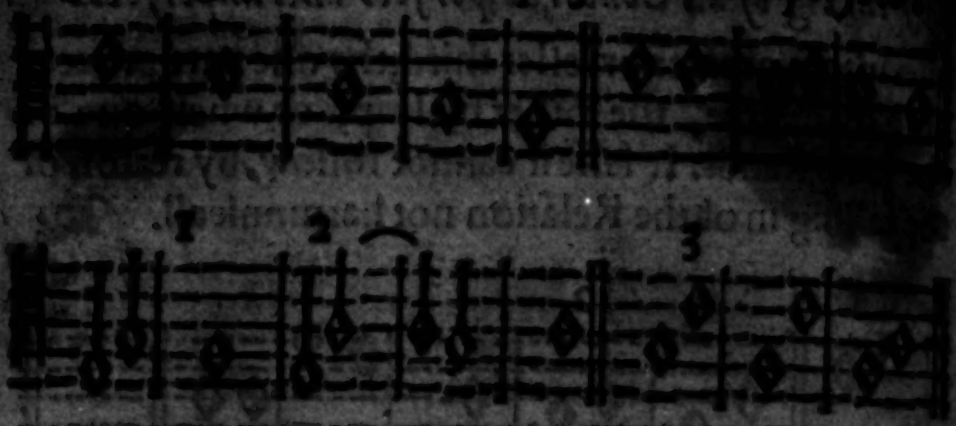


Of the greater Sixt.

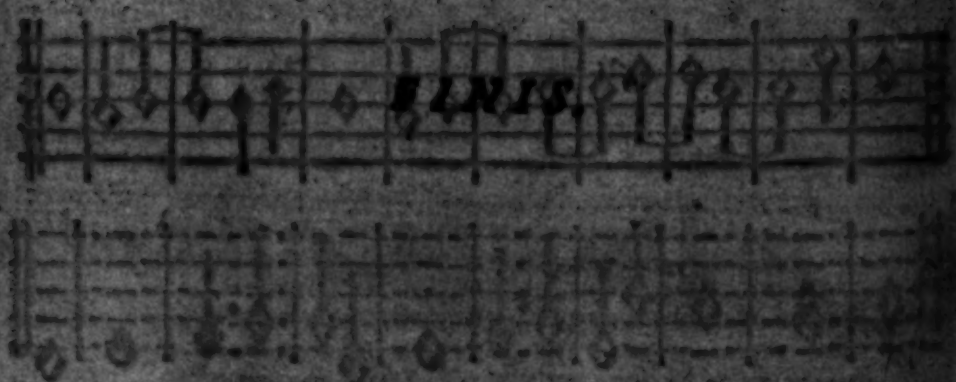
The greater sixt in proceeding affects the eight; but it will hardly passe into the fift, vnlesse it be in binding wise, or when way is prepared for a close.



Finally, the greater sixt may in degrees be continued, or passe into a lesser sixt, as also into a greater third, or a lesser third.



These are the principall obseruations belonging to the passages of Concords, perfect and imperfect, in few parts; and yet in those few for fuge and formality sake, some dispensation may be graunted. But in many parts necessity enforcing, if any thing be committed contrary to rule, it may the more easily be excused, because the multitude of parts will drowne any small inconuenience.



OBSERVATIONS

UPON

A Late BOOK,

ENTITULED,

An Essay to the Advancement of MUSICK, &c.

WRITTEN

By *THOMAS SALMON*, M. A.

Of *Trinity Colledge* in *Oxford.*

By *MATTHEW LOCKE*,

Compoſer in Ordinary to His Majeſty, and Organiſt of Her Majeſties Chappel.

LONDON,

Printed by *W. G.* and are to be Sold by *John Playford* at his Shop near the *Temple Church.* 1672.